KODÁLY in the Second Grade Classroom

DEVELOPING THE CREATIVE BRAIN IN THE 21ST CENTURY

Mícheál Houlahan & Philip Tacka

LESSON PLANS INCLUDED

Kodály in the Second Grade Classroom

Kodály Today Handbook Series

Micheál Houlahan and Philip Tacka
Kodály Today: A Cognitive Approach to Elementary Music Education, second edition
Kodály in the Kindergarten Classroom: Developing the Creative Brain in the 21st Century
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Developing the Creative Brain in the 21st Century

Micheál Houlahan
Philip Tacka

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We are the music-makers,
And we are the dreamers of dreams,
Wandering by lone sea-breakers,
And sitting by desolate streams;
World-losers and world-forsakers,
On whom the pale moon gleams:
Yet we are the movers and shakers
Of the world for ever, it seems.

Ode, by Arthur O'Shaughnessy

[. . .] eratque tam turpe Musicam nescire quam litteras

from *De Musica*, by Isidoris Hispalensis

"Legyen A Zene Mindenkié" [Music should belong to everyone]

Zoltán Kodály

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Introduction

Purpose

The primary purpose of this handbook is to give music teachers a practical guide to teaching second grade music that is aligned with information contained in *Kodály Today* and with national standards in music that promote twenty-first-century music learning. The foundational aspects of this book are a detailed guide for teaching children to sing, move, play instruments, develop music literacy skills, enhance music listening, and promote creativity skills. The hallmark of this teaching pedagogy is that it integrates the development of problem-solving, critical-thinking skills, and collaborative skills into music instruction and learning. The importance of this approach is identified in the National Research Council's July 2012 report, wherein the authors cite these as "21st century skills" or "deeper learning."[1] Our hope is that every teacher will absorb the process of teaching as it is detailed in this publication and blend it with personal creativity, which will ultimately result in a lively and valuable musical experience for students.

We have tried to give elementary music instructors a reference with information and materials about adopting a teaching approach inspired by the Kodály philosophy of music education. This second grade handbook should not be considered a substitute for reading *Kodály Today: A Cognitive Approach to Elementary Music Education*; that volume is a practical and detailed guide for teaching a music curriculum to children in the second grade music classroom that is aligned with national and state content standards for music education. Together, *Kodály Today* and this handbook for second grade offer teachers a step-by-step roadmap for developing students' love of music, musical understandings, and metacognition skills.

Focus discussions and surveys with music teachers reveal their concern regarding the lack of specificity relating to teaching music. Although many teachers have acquired a number of techniques for use in music activities, many are concerned about developing a more holistic approach to teaching music, one that moves beyond activities and toward developmental skill building. Teachers are looking for more direction on how to create an organic curriculum. They are looking for more guidance on how to:

- Select music materials for teaching
- Enhance skills in singing and movement skills that are cognitively and developmentally appropriate
- Build the foundations of music literacy skills
- Promote creativity skills

- Develop improvisation skills
- Teach active music listening lessons
- Implement evaluation and assessment tools

This text addresses these concerns. The ideas reflected here have been field-tested and shaped over a more than a decade of collaborative work with music specialists. The innovative approach of this book, like the collaboration of music teachers with a group of researchers to design the contents of this publication, is truly pioneering.

We spell out teaching procedures that are outlined in *Kodály Today* and demonstrate how they can be used within lesson plans, in considerable detail. In this handbook, we refer to chapters in *Kodály Today* that explain in greater detail the relevant techniques adopted in lesson plans. The suggestions given should be used as a point of departure for a teacher's own creativity and personality and need not be taken entirely literally. It is expected that teachers will apply these suggestions in a way that is responsive to the needs, backgrounds, and interests of their own students. The lesson plans and sample curriculums are not meant to be comprehensive, although they are quite detailed. We expect that music instructors will infuse these ideas with their own national, state, regional, and local benchmarks for teaching. We appreciate that teachers must develop their own philosophy for teaching music and their own repertoire of songs, procedures, and processes for teaching musical skills, as well as consider such factors as the frequency of music instruction, the size of the class, the length of the class, and current music abilities of students.

Chapter Summaries

Here are summaries of the chapters in this Grade 2 Handbook.

Chapter 1: Framing a Curriculum Based on the Kodály Concept

This chapter presents a sample curriculum summary statement as well as curriculum goals for second grade. The information in this chapter is aligned with Chapter 1 of *Kodály Today* and the accompanying website.

Chapter 2: Developing a Music Repertoire: Students as Stewards of Their Cultural and Musical Heritage

This chapter has a selection of music repertoire for teaching music performance, music literacy skills, improvisation, and composition as well as listening skills. There is also a detailed review summary of how to teach games and dances to children. The content in this chapter is aligned with Chapter 2 of *Kodály Today* and the accompanying website.

Chapter 3: Teaching Strategies

This chapter presents teaching strategies for teaching all music concepts and elements, based on the model of learning presented in Chapter 6 of *Kodály Today* for grade two. More information related to Chapter 3 can be found on a new accompanying website for the second edition of *Kodály Today*. Information in this chapter is aligned with Chapter 6 in *Kodály Today.*

Chapter 4: Students as Performers: Developing Music Skills and Creative Expression

This chapter offers music teachers guidance on how to develop skill areas in second grade. There are lists of music techniques for teaching the music skills of tuneful singing, reading, writing, improvisation, musical memory, understanding of form, part-work activities, instrument performance, inner hearing, creative movement activities linked to games, and music listening, The content in this chapter is aligned with Chapters 3 and 4 of *Kodály Today* and the accompanying website.

Chapter 5: Unit Plans and Lesson Plans

The music curriculum for this grade is divided into units. Each unit focuses on the preparation and presentation for teaching a new concept and element, and practice of a known element. Each unit plan has three sections: the first furnishes a list of repertoire for teaching five music lessons, the second includes a summary of music skill activities to practice, and the third presents five sample lesson plans for teaching the music concepts and skills, and practice of a known concept or element for each unit.

More information related to this chapter can be found on a new accompanying website for the second edition of *Kodály Today*. The website will include more than twenty worksheets to be used for practicing reading, writing, and improvisation for music elements related to the handbook for the second grade. Information in this chapter is aligned with Chapter 10 in *Kodály Today*.

Chapter 6: Assessment and Evaluation

This chapter includes detailed assessment rubrics to assess singing, reading, writing, and improvisation for this grade. These rubrics can form the foundation of any kind of assessment that takes place in the music classroom.

Outstanding Features

Timely Publication

In July 2012, the National Research Council challenged teachers to cultivate approaches to teaching that develop "deeper learning." This second grade handbook supplies music teachers with a model that promotes "twenty-first century skills."

Transcending All Methods of Teaching Music

The researchers have used the Kodály philosophy as a pedagogical compass for this handbook. The foundation for the approach in this second grade handbook is focused on developing children's knowledge of repertoire, performance skills (singing, moving, playing instruments), reading and writing of music, listening, and improvisation and composition skills—key components of any music curriculum. Teachers certified in Kodály, Orff, and Dalcroze training piloted this handbook. Any teacher, regardless of personal philosophy and particular pedagogy, can use this handbook.

Writing Style

The writing style of this handbook is accessible; it instantly engages the reader. The text is filled with examples of activities as well as detailed lesson plans that translate a theoretical model for learning and instruction into a practical handbook for teaching music in the second grade music classroom.

Organic Pedagogy

The authors use an organic approach to teaching music that begins with careful selection of repertoire. This repertoire is then used to build students' skills in singing, movement, playing instruments, reading and writing, listening, and improvisation skills. This is accomplished through an "immersion" approach to teaching.

Sequential Pedagogy

The researcher outlines the process for presenting musical concepts and developing music skills. Although several works describing Kodály-based techniques and curriculums exist, few spell out in detail teaching procedures for presenting musical concepts and integrating them with musical skill development. Some educators familiar with Kodály-inspired teaching may already know the teaching ideas presented in this text. However, we have combined these ideas with current research findings in the field of music perception and cognition to develop a model of music instruction and learning that offers teachers a map to follow that will develop their students' musical understandings and metacognition skills. We have worked to present a clear picture of how one develops a second grade music curriculum based on the philosophy of Kodály, the teaching and learning processes needed to execute this curriculum, and assessment tools.

Vertical Alignment of Music Classes

Because of the pedagogy used in this publication, it offers a compelling example of how to achieve vertical alignment in the elementary music curriculum. Like all other subject areas in the elementary curriculum, this handbook develops routines and procedures that are common to music lessons regardless of grade level and teaching philosophy. In this teaching handbook, we delineate the teaching process by including thirty-five lesson plans for second grade for teaching music according to the Kodály philosophy and based on the *Kodály Today* text. This handbook presents a clear picture of how the teaching and learning processes go hand in hand during the music lesson.

New Cognitive Model for Teaching Music

The series presents detailed instructions on how to present music concepts based on a model of learning developed in *Kodály Today*. This model builds on the accepted process of teaching music: prepare, make conscious, reinforce, and assess. The researcher has adopted these phases of learning, but each phase is further broken down into stages that allow sequential teaching of music concepts and elements as well as the means for their

assessment. This model of learning inspires the music curriculum, lesson plans, and assessment rubrics for all the handbooks.

Who Should Read This Book?

This book will appeal to methods instructors, pre-service music teachers, beginning music teachers, and practicing or veteran music teachers, for a number of reasons. This is a book with a solid methodological foundation that focuses on creatively enhancing the learning environment of students. Therefore, it appeals to methods instructors who will use the handbooks over the course of a semester to show the necessary elements of a comprehensive music education. Effective methods instruction includes what to teach, how to teach, and why to teach, and this book addresses all of these areas. Second, pre-service music teachers will gravitate toward the sequencing and lesson planning included in the book, as well as specific resources (songs, books), when practice-teaching during methods courses, field experiences, and student teaching. Third, beginning teachers are often most concerned with long-term planning for each grade level: unit and lesson plans contained in the handbooks will appeal to these teachers. Finally, this book will appeal to practicing and veteran music teachers because it can be used to refresh knowledge of teaching music. The book updates traditional ideas and teaching practices associated with the Kodály concept of music education and makes them accessible, practical, and relevant for today's classrooms.

Kodály in the Second Grade Classroom

Chapter 1

Framing a Curriculum Based on the Kodály Concept

This chapter gives teachers an overview of the Kodály concept as it relates to curriculum development, and it includes a sample of a grade two curriculum. Also included is a lesson plan design that is used throughout this book to create sample lessons reflecting the content of each chapter. Chapter 1 of *Kodály Today* offers teachers a biographical overview of Kodály's life as well as an introduction to the Kodály concept of music education.

The Kodály Concept

Zoltán Kodály's philosophy of music education inspired the development of the Kodály method or the Kodály concept of music education. The Kodály method was actually developed by his students and colleagues. Simply stated, the method is a comprehensive approach to teaching music skills. The composer stressed the need for all music teachers to be excellent musicians and conductors, and to have a knowledge of music repertoire to successfully develop a music program. This section identifies the essential hallmarks of the Kodály method as shaped by Kodály's philosophy of music education.

Singing

Singing is the essence of the Kodály concept, and tuneful singing is the foundation for developing music skills. Generally speaking, singing should be taught before formal instrumental lessons. Singing permits quickly internalizing music, and allows students to develop the skill of audiation. Chapter 3 of this handbook offers a comprehensive overview for developing the singing voice in the second grade curriculum.

Repertoire

Everyone needs to know and celebrate his or her cultural heritage. A key component of this cultural heritage is folk music, which includes children's songs and games. These songs and games

include the basic rhythmic and melodic building blocks of music that can be used to make connections to all styles of music. A music curriculum should include these materials:

Traditional children's songs and games
Folk songs and games of the American culture
Folk songs of other cultures
Art music (music of the masters)
Pedagogical exercises written by composers
Recently composed music written by excellent composers

In Chapter 2 of the handbook, we lay out a more comprehensive overview of the repertoire that is used in the elementary music curriculum.

Reading and Writing

Musical reading and writing is another essential component of the Kodály method. Practitioners of this method use a variety of musical tools to develop a student's fluency in reading and writing music. These tools are discussed in more detail in Chapter 4 of this book. The teaching tools used include relative solmization, moveable *do* (where the tonic note is *do* in major and *la* in minor), hand signs, and rhythm syllables.

Sequencing

Another vital component of the Kodály concept is the ability for teachers to sequence materials along with presenting concepts and elements to students that are derived primarily from singing repertoire musically. This is an experience-based approach to learning. We present a thorough approach to curricular sequencing for grade two in Chapter 5 of this book.

Multiple Dimensions of Music

Music education, to quote the author Daniel H. Pink, is "fundamental, not ornamental."[1] Learning music gives students many opportunities to perform music, become stewards of their cultural heritage, develop critical-thinking skills (reading and writing music), be creative human beings, and be informed listeners and audience members. Through these multiple dimensions of their music education, students develop skills that not only will make them more accomplished musicians but will also prepare them for life as citizens of the twenty-first century.

When designing a curriculum based on the Kodály philosophy of music education, we need to develop our students':

- Performance skills through singing, playing an instrument, and movement
- Knowledge of music repertoire
- Knowledge of critical-thinking skills about music through the development of reading and writing skills
- Ability to improvise music
- Ability to listen to music with understanding

Students as Stewards of Their Cultural Heritage

Students will continue to experience a repertoire of music that includes folk music from a variety of cultures, art music, patriotic music, and recently composed music. This exposure deepens students' understanding of the various styles of music, giving them tools to understand a number of music cultures and styles. The music teacher will give students a historical context for all repertoires being studied. The students relate music to history, to society, and to culture (playing games, singing songs from diverse cultures of the United States and neighboring countries), and should be able to connect music to the subject areas of reading, writing, language, and math.

Students as Performers

A student's music education should begin with singing music repertoire that is developmentally appropriate for students. Students will sing while performing games, singing part music, developing their knowledge of music literacy through singing, and using the voice to create their own music. Singing is the glue that connects all of the music skills and knowledge taught in the music classroom. Singing develops a primary key skill in music: the ability to think in sound. This ability will lead to significant results in a student's ability to perform musically on an instrument. Only when students have the ability to think in sound will they be able to play a musical instrument with musical understanding. Playing a musical instrument is not just about the technical aspects of learning an instrument. It involves learning how to translate an aural image of a piece into an acoustic sound. Therefore, learning the technique of playing an instrument is only one part of the process necessary for translating notation into sound. The aural image of the piece of music should always dictate how to perform it.

On completion of the second grade music curriculum, students will be able to tunefully sing folk songs, echo songs, canons, and simple two-part arrangements in a group and individually. They will add to rhythmic and melodic knowledge and will read from hand signs, standard notation and stick notation. They will conduct while singing in duple and quadruple meter, and accompany themselves with simple ostinati on classroom instruments.

Students as Critical Thinkers

In second grade, the students will using rhythm syllables for half notes, sixteenth notes, and quadruple meter, and solfège syllables for *do* and *re*. As critical thinkers, students reason effectively and learn to communicate and collaborate to solve music problems.

Students as Creative Human Beings

When students learn how to express themselves through improvisation and composition, they learn more about who they are and what they are capable of accomplishing. The act of writing a piece of music that no one else could have written gives a student a chance to use his or her often-stifled creativity. Making good choices in a composition can lead to good choices in life. We believe that it is important for students to develop their own creative skills by manipulating rhythmic or melodic elements in a known composition before they begin to create their own compositions.

Students will learn to be creative in a musical context. They should be furnished with lots of improvisation exercises of varied types. These should include individual and class improvisation or composition of movement, singing, and playing on classroom instruments. Students will improvise short rhythmic and melodic patterns to create new versions of repertoire studied.

Students as Informed Listeners

Students in the twenty-first century are surrounded every day by music from a variety of mixed media sources. It is our responsibility as music educators to help our students become critical listeners so that they can identify and understand the purposes of different kinds of music. They need to understand that the music they listen to with their friends (social music) can have a purpose different from music repertoire studied in music classes. Of course, students must ultimately understand that all music can be put into two categories: good or bad. It is our job as educators to train students to differentiate between good and bad music and allow them to make their own choices as to which music they listen to. We need to develop a student's ability to listen to a variety of styles of music, and understand the stylistic elements and historical background of this repertoire. It is also important to develop a student's critical-listening skills. But the music repertoire we choose to use in our music curriculum should reflect the processes that literature teachers employ when they select a book to be read in a literature class. Although there can certainly be disagreement as to what constitutes quality repertoire, there is a general consensus as to what makes great literature.

Music education has the ability to affect students fundamentally because music is a holistic discipline, reaching body, mind, and spirit. We move to the music, whether in games, or feeling the beat and rhythm, or as performers. Students are taught tools of analysis as well as tools of creativity, developing parts of their mind and spirit that the traditional academic curriculum does not reach. They gain a rich sense of self-esteem from music education that comes from the experiences of using their own creative talents, of finding their place within a community, and of pure enjoyment of music.

Grade 2 Music Curriculum

Here we present a sample grade two curriculum that is shaped by our understanding of Zoltán Kodály's philosophy of music education. All the sections of the curriculum will be discussed in greater detail in subsequent chapters. Of course, we offer only an outline of music curriculum; the demands placed on music teachers differ from one school district to the next. The goal of this curriculum is to make available a model for constructing your own curriculum based on the Kodály philosophy of music education and on current successful models of the Kodály method. Once you have an understanding of this philosophy, you will be able to make modifications to suit your own particular teaching situations. Our goal is to show how the major tenets of the Kodály philosophy, and current practices in teaching music using techniques associated with the Kodály method, can shape a music curriculum.

This curriculum is provided as a starting point for creating engaging music lessons. It is important to remember that, as we read in the *Oxford Handbook of Music Education*, "although disciplined practice is part of the task, a young aspiring musician's spirit can be deadened in the face of a curriculum of tasks to be done and discriminations to be learned in a standardized way, however 'age appropriate' its methods strive to be."[2] It is likely that the specific music skills in the sample will need to be modified according to the frequency of instruction.

Students as Stewards of Their Cultural and Musical Heritage: Repertoire

Students experience a repertoire of music that includes folk music from a variety of cultures, art music, patriotic music, recently composed music, and seasonal music. This exposure deepens students' understanding of the various styles of music, giving them tools to understand different music cultures and styles. Guided by a skillful teacher, they can relate their music performance to history, to society, and to culture (playing games, singing songs from an array of cultures, from the United States and neighboring countries), as well as connect the music to other subjects—reading, writing, language, and math.

Students will grow to understand how many types of music share the same "musical building blocks," as well as what makes every music composition unique. Understanding a particular music style will help them with developing their own creative style. This is an invaluable and unique aspect of music education. Students in grade two will study a core of folk song repertoire music and subsequently expand their repertoire to add to their knowledge of songs and games, folk music of neighboring and other cultures, art music, and recently composed music.

Students as Performers: Performance

A student's music education should begin with singing. Students sing while performing singing games and part music, as they develop their knowledge of music literacy along with using the voice to create their own music. Singing is the glue that connects all of the music skills and knowledge taught in the music classroom. It develops a primary skill in music: the ability to think in sound. This leads to their ability to perform musically on an instrument. Once students gain the ability to think in sound, they will be able to play a musical instrument with musical understanding. Playing an instrument is not simply about the technical aspects of learning it; playing involves learning how to translate an aural image of a piece into an acoustic sound. Therefore, learning the technique of playing an instrument is only one part of the process necessary for translating notation into sound. The aural image of the piece of music should always dictate how to perform the piece of music.

Students also learn how to develop their movement and conducting skills in this grade. We believe that it's essential to create an organic connection between singing, playing instruments, movement, and conducting skills.

The curriculum will broaden performance skills:

1. Singing tunefully
   A. Students sing songs independently and tunefully.
   B. They increase repertoire by learning thirty to thirty-five new folk songs, games, canons, and simple two-part song arrangements.
   C. They perform music using tempo (including presto, moderato, and andante) and dynamics (including fortissimo and pianissimo).
   D. They are able to perform fifteen to twenty songs with rhythmic and melodic solmization.
   E. They learn five songs through sight singing.
   F. They know and perform three to five canons, partner songs, or easy two-part songs arrangements.
   G. They perform all songs with accurate intonation, clear diction, clear head tone, musical phrasing/breathing, and appropriate dynamics and tempi.

2. Movement
   A. Students perform choosing games.
   B. They perform chasing games.
   C. They perform a chasing game with a stationary circle, partner clapping games, and body percussion games.
   D. They improvise words and movement to known songs.
   E. They explore games, activities, and movement in personal space or general space.
   F. They move alone and with others to a varied repertoire of music using gross-motor, fine-motor, locomotor, and nonlocomotor skills.
3. Instruments
   A. Students play instruments independently or in a group.
   B. They demonstrate second grade melodic and rhythmic concepts on classroom instruments.
   C. They accompany classroom singing on classroom instruments such as the xylophone.
4. Part work
   A. Students sing songs antiphonally.
   B. They practice singing intervals simultaneously with solfège syllables and hand signs, whether intervals are named (*so, mi, la, do*, and *re*) or are formed by them from known songs.
   C. They accompany a song with a rhythmic ostinato using quarter and eighth notes, quarter note rests, half notes, whole notes and sixteenth notes.
   D. They accompany a song with a melodic ostinato using *la, so, mi, do*, and *re*.
   E. They chant simple rhythmic canons derived from the rhythms of familiar songs.
   F. They sing simple melodic canons derived from the melodic motifs of familiar songs.
   G. They perform two-part rhythmic exercises based on rhythmic motifs of known songs.
   H. They perform two-part melodic exercises based on the rhythmic and melodic motifs of known songs.
   I. They perform simple folk songs in canon.
5. Conducting
   A. Students conduct repertoire in duple simple, compound meter (in two), and quadruple meter.

Students as Critical Thinkers and Problem Solvers: Music Literacy

Learning how to read and write music is closely connected to understanding stylistic elements of music. To develop students' music literacy skills, it is important that they study a core repertoire of songs that share similar rhythmic and melodic characteristics. Each piece of music studied is an opportunity for the teacher to share with students the commonalities between pieces of music and also introduce them to new music elements. This can be accomplished through developing students' reading and writing of music.

Critical thinking is applied in music through reading and writing music to develop music literacy skills. Second grade students will gain fluency using rhythm syllables for half notes,

sixteenth notes, quadruple meter, and solfège syllables for *do* and *re*. They will learn how to read and write known rhythms and melodies, sight-read new melodies, and write unknown songs using stick notation, traditional notation, and staff notation. They also develop their inner hearing, knowledge of form, and memory skills while developing music literacy skills.

1. Reading and writing of rhythmic elements
   A. Students know names and written symbols for half note, whole note, half note rest, whole note rest, sixteenth notes, and quadruple meter. (This should be the final step in learning rhythms; students need to sing repertoire fluently with rhythm syllables before learning the technical names of notes.) Recognize and perform. Read with rhythm syllables as well as counting with numbers.
   B. They read well-known rhythmic patterns with stick notation and traditional rhythmic notation.
   C. They read a two-part rhythmic exercise.
   D. They expand reading of rhythmic and melodic patterns from four to eight to sixteen beats.
   E. They write rhythmic patterns from memory or when dictated by the teacher in stick notation and traditional rhythmic notation.
   G. They write well-known rhythmic patterns with stick notation and traditional rhythmic notation.
   H. They expand writing of rhythmic and melodic patterns from four to eight to sixteen beats.
   I. They write rhythmic patterns from memory or when dictated by the teacher in stick notation and traditional rhythmic notation.
2. Reading and writing of melodic elements
   A. They know the names and written syllables for all solfège notes of the major pentatonic scale.
   B. They read well-known melodic patterns with traditional rhythmic notation and solfège syllables as well as on staff notation.
   C. They read a two-part melodic exercise from notation.
   D. They write well-known melodic patterns with traditional rhythmic notation and solfège syllables as well as on staff notation.
   E. They write melodic patterns found in focus songs from memory or when dictated by the teacher using stick and solfège syllables, traditional notation and solfège syllables, or staff notation.
3. Inner hearing
   A. They silently sing melodic motifs or melody from the teacher's hand signs.
   B. They silently sing known songs with rhythmic syllables.
   C. They silently sing known songs with melodic syllables.
   D. They silently read either full or partial rhythms or melodies written in traditional notation with solfège syllables or staff notation.
   E. They sing back short, known melodic or rhythmic motives from memory using text (if the student recognizes the song it is abstracted from), rhythm syllables, or solfège syllables.
4. Form
   A. They recognize same, similar, or different phrases in a song either aurally or through music reading.

B. They use letters to describe a form.
C. They use repeat signs.
D. They learn to read music with first and second endings.
E. They recognize rhythmic and melodic variation.
F. They create simple forms showing phrase variants, for example, AA' BA, ABA'C.

5. Musical memory
   A. They echo four- and eight-beat rhythm patterns clapped by the teacher with rhythm syllables.
   B. They echo four- and eight-beat solfège patterns sung by the teacher with solfège and hand signs.
   C. They memorize short melodies through hand signs.
   D. They memorize rhythm patterns of four or eight beats from known songs from traditional rhythmic notation.
   E. They memorize melodic patterns of four or eight beats from known songs from traditional rhythmic notation with solfège syllables or from staff notation.
   F. They memorize simple two-part exercises.

Students as Creative Human Beings: Improvisation and Composition

When students learn to express themselves through improvisation and composition, they learn more about who they are and what they are capable of accomplishing. The initial act of improvising and subsequently composing music gives a student a chance to engage creativity. We believe it is most valuable for students to develop creative skills by manipulating known rhythmic or melodic elements before they begin to create their own compositions. They should be given several types of rhythmic and melodic improvisation exercises, to include individual and class improvisation/composition of movement, singing, and playing on classroom instruments. The goal is to lead them to improvise with short rhythmic and melodic patterns derived from known repertoire in creating new versions of their songs.

1. Rhythmic improvisation (based on the rhythmic building blocks of sung repertoire)
   A. Improvise rhythm patterns of four or eight beats by clapping and saying rhythm syllables.
   B. Improvise rhythm patterns of four or eight beats using rhythm instruments.
   C. Improvise a new rhythm to one measure or more of a well-known song written in traditional notation.
   D. Improvise question-and-answer motives using known rhythm patterns.
   E. Improvise to a given form.
2. Melodic improvisation (based on the melodic building blocks of sung repertoire)
   A. Improvise melodic patterns of four or eight beats by singing with solfège syllables and hand signs.
   B. Improvise melodic patterns of four or eight beats using barred instruments.
   C. Improvise short musical motives using notes from the major pentatonic scale using hand signs, hand staff, or body signs.

D. Improvise pentatonic melodies to simple four- or eight-beat rhythms using the voice or a barred instrument.
E. Improvise a melody to one measure or more of a well-known song.
F. Improvise question-and-answer motives using known melodic patterns.

Students as Informed Audience Members: Listening

Students are surrounded every day by music from a variety of media sources. It is our responsibility as music educators to help our students become critical listeners so that they can identify and understand the purposes of many kinds of music. The music they listen to with their friends (social music) can have a purpose different from that of music repertoire studied in music classes. Of course, they must ultimately understand that all music can fall into two categories: good or bad. It is our job as educators to train students to differentiate between good and bad music and allow them to make their own choices in music they listen to. We need to develop students' ability to listen actively to a variety of styles of music and understand the stylistic elements of this repertoire. But the music repertoire we choose to use in our music curriculum should reflect the processes that literature teachers use when they select books to be read in a literature class. Although there can certainly be a disagreement as to what constitutes quality repertoire, there is a general consensus as to what makes great literature.

1. Expand listening repertoire as well as reinforce second grade musical concepts
   A. Identify choral voices, including unison versus ensemble.
   B. Recognize and aurally identify musical instruments.
   C. Recognize rhythmic motifs in classroom song repertoire, folk music, and masterworks, including half note, whole note, half note rest, and whole note rest.
   D. Recognize melodic motifs that include notes from the major pentatonic scale in classroom song repertoire, folk music, and masterworks, including half note, whole note, half note rest, and whole note rest.
   E. Develop awareness of expressive controls, that is dynamics, tempo, timbre, and their distinctive characteristics in masterworks of various historical periods.
   F. Use known music terminology to explain musical examples of tempo (including presto, moderato, and andante) and dynamics (including fortissimo and pianissimo).
   G. Recognize phrase forms in classroom song repertoire, folk music, and masterworks.
   H. Continue to recognize instruments from the instrument families of strings, woodwinds, brass, percussion, and keyboard.
   I. Respond verbally or through movement to short musical examples.
   J. Practice appropriate audience behavior during live performances.

Prompt Questions for Constructing a Music Curriculum

These questions will help you tailor the sample curriculum to your own specific needs. It is important that your curriculum reflect your own teaching philosophy and personality, as well as your own content knowledge or expertise. Remember also to reinforce the vision and mission of the school with your music programs, and to review your state standards for music education.

Questions on Where You Are Coming From

1. What is your philosophy of music education?
2. What role does the Kodály concept of music play in the development of your curriculum?
3. What is the mission and vision of your school?
4. How do you reinforce the mission of your school in your music curriculum?
5. How do you and your music students become advocates for music?
6. How do you develop the teaching of music in your school so that music is treated as a core subject area?

Questions on Repertoire in the Classroom

1. How do you select music repertoire for your curriculum?
2. Do you use this repertoire to develop all the students' music skills in performance, playing instruments, literacy, improvisation, and composition as well as prepare them to become critical consumers of music?
3. What melodic, rhythmic, singing, playing, and movement skills do you expect students to master by the end of second grade?
4. How will you encourage students to use the known rhythmic and melodic building blocks to create and build musical compositions, bolstering critical-thinking skills and creativity?
5. How will music benefit a student's overall academic achievement in the second grade?
6. How does your classroom reinforce the core curriculum and the vision of the campus?
7. How do you assess student growth in musicianship skills and music literacy throughout the year?
8. How does your classroom embrace cultural diversity though songs?
9. What is the role of foreign folk, art, and popular music being brought in by students of various cultures, and how do you use it to draw parallels with other genres in your class?

Questions on Music Skills and Content in Grade 2

1. How will you find a balance among the skills of singing, creative movement, playing instruments, reading and writing music, composing and improvising, and listening to music?
2. How do you create music lesson plans that will develop all of a student's music skills?

Questions on Tailoring Your Teaching to Student Populations

1. What are some ways in which you meet the various needs of bilingual and transitioning students to strengthen their primary language and promote acquisition of the English language through repertoire?
2. How do you use a broad range of music genres and styles to reach various populations of your campus and promote a lasting love and respect for all music?
3. How do you use a broad range of learning styles to reach various populations of your campus?

4. What is the place of technology in the music classroom?
5. How do you ensure a safe environment that encourages learning?

Questions on Keeping Your Teaching Relevant

1. How do you incorporate modern styles and genres of music in the music classroom?

Questions on Embracing Music Learning at Your Campus

1. How do you encourage your faculty, staff, and administration to support your music program?
2. What steps will you take to ensure your philosophy of music learning is supported by your campus?
3. How do you foster relationships with your school's faculty?

Lesson Planning

Now that we have created a sample curriculum, we can develop lesson plan outcomes and lessons for teaching music. We advise that your lesson focus on developing students':

- Knowledge of repertoire: teaching a new song
- Performance skills: learning to sing, play instruments, and move to music
- Critical-thinking skills: teaching music concepts and elements to students according to their frequency of occurrence in the material they are singing
- Creative skills: teaching students how to improvise and compose
- Listening skills: teaching students how to actively listen to music

We address all of these goals in detail throughout the book. Here we begin the process of lesson planning. A primary task for music teachers is to teach basic rhythmic elements. To accomplish this successfully, students need to be guided through a variety of experiential activities (preparation activities) before learning how to identify sounds and label them with rhythmic or melodic syllables or learning the notation of these sounds (practice activities). Once learned, this information (practice) can be applied to expand their musical skills through reading, writing, and improvisation.

Lesson planning and acquiring music literacy skills are closely intertwined. Teaching a musical element involves eight steps.

Preparation

1. Prepare the learning through kinesthetic activities.
2. Prepare the learning through aural activities.
3. Prepare the learning through visual activities.

Presentation

4. Present the solfège syllable or rhythm label for the new sound.
5. Present the notation for the new sound.

Practice

6. Incorporate the new element (now identified as a familiar element) into the practices of reading.
7. Incorporate the new element (now identified as a familiar element) into the practices of writing.
8. Incorporate the new element (now identified as a familiar element) into the practices of improvisation and composition.

This is accomplished throughout a series of lessons.

To undertake these steps, there are two basic lesson plan designs: preparation/practice lessons and presentation lessons.

In a preparation/practice lesson, we prepare one musical element and practice another. For example, when preparing a new element B (steps 1, 2, and 3), we also practice a familiar element A (steps 6, 7, and 8). Once we have taught steps 1, 2, and 3 for element B in a preparation/practice lesson, we address steps 4 and 5 for element B in presentation lessons.

Key Components of Lesson Plan Design

Table 1.1 is the basic preparation/practice lesson plan design we use throughout the book. In each chapter, we will add to this basic lesson plan design to incorporate and reflect the information in the chapter. We use a lesson plan structure that divides all lessons into three sections: introduction, core activities, and closure. This design can be modified to accommodate the learning objectives for developing students' skills as performers, critical thinkers, improvisers, composers, listeners, and stewards of their cultural and musical heritage.

Table 1.1 Components of the Basic Preparation/Practice Lesson Plan Design

INTRODUCTION	
Performance and demonstration of known musical concepts and elements	
CORE ACTIVITIES	
Acquisition of repertoire	
Preparation of a rhythmic or melodic element	Element B: this section of the lesson is used for steps 1–3 of preparing a new element
Creative movement	
Practice and performance of musical skills	Element A: This section of the lesson is used for steps 6–8
CLOSURE	
Review and summation	

Table 1.2 explains the segments of a basic preparation/practice lesson plan design.

Table 1.2 Explanation of the Preparation/Practice Lesson Plan

LESSON SECTION ONE: INTRODUCTION	
Demonstration of known musical concepts and elements	This segment of the lesson includes vocal warm-up exercises, singing known songs, developing tuneful singing, and singing known songs with rhythmic or melodic syllables. During this section of the lesson, we address music learning outlined in the music curriculum under the title of "Students as Stewards of Their Cultural Heritage: Repertoire" and "Students as Performers: Performance."
LESSON SECTION TWO: CORE ACTIVITIES This section involves acquisition of repertoire and performance of new concepts or elements.	
Acquisition of repertoire	Teaching a new song serves two purposes. First, it expands students' repertoire, and second, the new song should also include rhythmic or melodic concepts or elements that will be addressed in upcoming lessons. We present new repertoire for a variety of reasons. Sometimes we wish to teach a song simply to develop students' singing ability. Sometimes a song may be taught because we need to provide a musical context for teaching future musical concepts. The teacher may need to teach repertoire for a future performance or concert. During this section of the lesson, we address music learning outlined in the music curriculum under the title "Students as Stewards of Their Cultural Heritage: Repertoire."
Preparation of a new concept or element	Here activities focus on leading students to discover the attributes of a new musical concept or element. The instruction focuses on guiding students through kinesthetic (step 1), aural (step 2), and visual learning (step 3) activities. During this section of the lesson, we address music learning outlined in the music curriculum under the title "Students as Critical Thinkers." Critical thinking is associated with literacy. Through discovery-based learning children acquire music literacy skills. In this section of the lesson, students are guided to understand the basic rhythmic or melodic building blocks of the song material as well as the formal music structures.
This first period of concentration is followed by a period of relaxation.	
Creative movement	Students learn singing games and folk songs. Activities focus on the sequential development of age-appropriate movement skills through songs and folk games. A sequence for age-appropriate movement skill development is provided in Chapter 3 of *Kodály Today*.

(*Continued*)

Table 1.2 (continued)

This period of relaxation is followed by a second period of concentration.	
Practice and musical skill development	In this section, the teacher practices the music skills outlined in the music curriculum under the title "Students as Critical Thinkers." This section reinforces known musical elements while focusing on a particular music skill such as reading (step 6), writing (step 7), or improvisation and composition (step 8). (Of course, we use these skills as anchors for practicing all other music skills, such as inner hearing, form, memory, part work, and listening.)
LESSON SECTION THREE: CLOSURE	
Review and summation	Review the lesson outcomes. Review the new song. Review the lesson content. Review the new song. Students may review known songs or play a game. The teacher may also perform the next new song that will be taught in a subsequent lesson.

The next four tables elaborate on the basic presentation lesson plan designs we use throughout the book; we use Tables 1.3 (components) and 1.4 (explanation) to label sounds with syllables, and Tables 1.5 (components) and 1.6 (explanation) to present the notation.

Table 1.3 Components of the Basic Presentation Lesson Plan Design for Labeling Sounds with Syllables

INTRODUCTION	
Performance and demonstration of known musical concepts and elements	
CORE ACTIVITIES	
Acquisition of repertoire	
Presentation of a new concept or element	Element B This segment of the lesson is used for step 4.
Creative movement	
Presentation of a new concept or element	Element B This segment of the lesson is used for step 4.
CLOSURE	
Review and summation	

Table 1.4 Explanation of Presentation Lesson Plan for Labeling Sounds with Syllables

LESSON SECTION ONE: INTRODUCTION	
Demonstration of known musical concepts and elements	
LESSON SECTION TWO: CORE ACTIVITIES This section involves acquisition of repertoire and performance of new concepts or elements.	
Acquisition of repertoire	
Presentation of a new concept or element	Using a known song, the teacher presents the label for the new sound with either rhythmic or melodic syllables. Here the teacher will be presenting elements that are outlined in the music curriculum under the title "Students as Critical Thinkers." Students are guided to first label the sound of the new musical element and second to learn the notation of the musical element. They label the sound of the basic rhythmic or melodic building blocks of the song material and subsequently learn the notation.
This first period of concentration is followed by a period of relaxation.	
Movement development Creative movement	
This period of relaxation is followed by a second period of concentration.	
Presentation of a new concept or element	Using another known song, the teacher presents the label for the new sound of the newly learned element with either rhythmic or melodic syllables. Here the teacher will be presenting concepts that are outlined in the music curriculum under the title "Students as Critical Thinkers." They label the sound of the basic rhythmic or melodic building blocks of the song material.
LESSON SECTION THREE: CLOSURE	
Review and summation	Review the lesson outcomes Review the new song Review the lesson content. Review the new song. Students may review known songs or play a game. The teacher may also perform the next new song that will be taught in a subsequent lesson.

Table 1.5 Components of the Basic Presentation Lesson Plan Design for Notating a New Element

INTRODUCTION	
Performance and demonstration of known musical concepts and elements	
CORE ACTIVITIES	
Acquisition of repertoire	
Presentation of a new concept or element	Element B This segment of the lesson is used for step 5.
Creative movement	
Presentation of a new concept or element	Element B This segment of the lesson is used for step 5.
CLOSURE	
Review and summation	

Table 1.6 Explanation of the Presentation Lesson Plan Design for Notating New Elements

LESSON SECTION ONE: INTRODUCTION	
Demonstration of known musical concepts and elements	
LESSON SECTION TWO: CORE ACTIVITIES This section involves acquisition of repertoire and performance of new concepts or elements.	
Acquisition of repertoire	
Presentation of a new concept or element	Element B Using a known song, the teacher presents the notation for the new element. Here the teacher will be presenting concepts that are outlined in the music curriculum under the title "Students as Critical Thinkers."
This first period of concentration is followed by a period of relaxation.	
Movement development Creative movement	

(*Continued*)

Table 1.6 (continued)

This period of relaxation is followed by a second period of concentration.	
Presentation of a new concept or element	Element B Using another known song, the teacher presents notation for the new element. Here the teacher will be presenting concepts that are outlined in the music curriculum under the title "Students as Critical Thinkers."
LESSON SECTION THREE: CLOSURE	
Review and summation	Review the lesson outcomes. Review the new song. Review the lesson content. Review the new song. Students may review known songs or play a game. The teacher may also perform the next new song that will be taught in a subsequent lesson.

Note that in this process, once we have presented the label and the notation for an element, it becomes a known element. As we practice a known element, we will also be incorporating knowledge of all other known elements in practice activities.

Chapter 2

Developing a Music Repertoire

Students as Stewards of Their Cultural and Musical Heritage

This chapter presents an overview of basic repertoire for teachers to use in developing singing, playing instruments, creative movement, improvisation, and listening. Included in this chapter is an alphabetized list of songs with sources, as well as a pedagogical list of songs for teaching rhythmic and melodic elements. It also includes sequenced directions for teaching singing games and movement activities.

Selecting Repertoire

A student's music education should begin with the folk music and rhymes of her own culture:

> It is through the indigenous musics of their cultures that children receive the stories of their people, those that ancestors pass down from generation to generation and others that are contemporary and reflect new customs. Folk music is the treasure trove of children's values, beliefs, cultures, knowledge, games and stories. The music of children's own cultures must be given respect and status in the classroom, indirectly giving children a sense of their own values and status. Receptivity toward the music of other cultures can be developed from this point of reference, thereby fostering cultural awareness, tolerance and respect.[1]

We use folk music because it belongs to the oral tradition and "draws on the power of repetition and the human urge to generate and create."[2] In the best folk songs, there is a unity between the rhythm and melody; word and musical accents fall together logically.

> The Kodály approach uses games songs that are highly repetitive and melodically simple to help build "inner hearing" (aural) skills and accurate singing (oral) skills. Those music

> activities could be valuable to the development of social skills and self-confidence in children, including those children with special needs, whereby language experience, aural sensitivity and discrimination, and motor skills are cultivated in enjoyable and purposeful music game settings.[3]

Take time to familiarize yourself with the primary sources for folk music referenced in Chapter 2 of *Kodály Today*. Selecting age-appropriate repertoire for every grade is important. Learning to sing this repertoire from memory will help students "own" this music repertoire. The songs are easy to learn, and they will engage students in the singing process if sung with enjoyment and artistry. Sometimes teachers find it difficult to believe they can keep the imagination of a student engaged by singing simple unaccompanied folk songs. If performed in an aesthetically pleasing manner, the suggested songs will capture the imaginations of students. Of course, these songs may also have tasteful piano accompaniments. Ruth Crawford Seeger's collection of American folk songs for children is a wonderful example of this kind of simple, tasteful piano accompaniment.

The repertoire selected for classroom use should be of high quality and include not only songs that incorporate musical concepts for teaching but also songs to develop the joy found in seasonal songs and multicultural songs. Sometimes music teachers choose song material to help students remember classroom rules; or they can be used as an aid in developing literacy skills or numeracy skills. Although these songs are useful for developing students' social skills, they should not be the primary singing material of the elementary music program. We need to find ways to connect what we are doing in the classroom with the community at large, as well as acknowledge students' own music interests. The *Oxford Handbook of Music Education* proposes that "When children's preferences and tastes in music are acknowledged and incorporated into the music curriculum, they can be helped to understand a wider range of music through active involvement in listening."[4] Asking students to perform a song or a movement they have developed or piece of music they have learned from the web, television, or their parents is important. Finding ways to connect this repertoire to music activities in the classroom can be powerful. Inviting musicians into the classroom to perform live music for students is also a great way to make a musical connection with the community. In so doing, we come to understand "music as an activity to be engaged in and made between people, rather than as a 'thing' to be learned, or set of uniform skills to be imparted, and, moreover, to see how music and musical practices are ever-changing."[5]

We present in this chapter, for the second grade:

- An alphabetical list of repertoire and sources for these songs
- Singing games and directions for playing these games
- A pedagogical list of songs suitable for teaching rhythmic and melodic elements

Grade 2 Song Lists

Alphabetized Song List

Table 2.1 has a core list of game songs for use in the second grade music class.

Table 2.1 Grade 2 Alphabetical Song List

Song Title	Source
"All Around the Buttercup"	Miss Mary Mack and Other Children's Street Rhymes
"Are You Sleeping? (Brother John)"	Folk Songs North America Sings
"Aserrin, Aserran"	El Patio de Mi Casa
"Blue"	Sail Away (variant)
"The Boatman"	150 American Folk Songs
"Bobby Shafto"	Simple Gifts, Resource Book I (variant)
"Bounce High, Bounce Low"	Sail Away
"Bow Wow Wow"	150 American Folk Songs
"Button You Must Wander"	The Kodály Method
"Bye, Baby Bunting"	150 American Folk Songs
"Bye, Bye, Baby"	150 American Folk Songs
"Chatter with the Angels"	Simple Gifts, Resource Book III
"Chickalalelo"	150 American Folk Songs
"Clap Your Hands Together"	The Kodály Context
"The Closet Key"	150 American Folk Songs
"Cobbler, Cobbler"	150 American Folk Songs
"Cocky Robin"	Folk Songs from the Southern Appalachians
"Cumberland Gap"	Folk Songs North America Sings
"Dale, Dale"	El Patio de Mi Casa
"Dance Josey"	150 American Folk Songs
"Deedle Deedle Dumpling (rhyme)"	Music in the Preschool
"Dinah"	The American Play Party Song
"Do, Do Pity My Case"	150 American Folk Songs
"Doggie, Doggie"	Music in the Preschool
"Down Came a Lady"	150 American Folk Songs
"Duerme Niño"	Vamos a Cantar
"Duerme Pronto"	Vamos a Cantar
"Fed My Horse"	Folk Songs from the Southern Appalachians
"Fire in the Mountain"	My Singing Bird
"Firefly"	The New Haven Song Collection (additional verses by Jill Trinka)
"Frog in the Meadow"	Sail Away: 155 American Folk Songs
"Frosty Weather"	So Early in the Morning: Irish Children's Traditional Songs

(*Continued*)

Table 2.1 (continued)

Song Title	Source
"Fudge Fudge"	Let's Slice the Ice
"Grandma Grunts"	150 American Folk Songs
"Great Big House"	Sail Away: 155 American Folk Songs
"Green Gravel"	Sail Away: 155 American Folk Songs
"Here Comes a Bluebird"	150 American Folk Songs
"Hop, Old Squirrel"	150 American Folk Songs
"Hot Cross Buns"	150 American Folk Songs
"How Many Miles to Babylon?"	150 American Folk Songs
"Hunt the Cows"	Childhood Songs (perf. by Jean Ritchie)
"Hush, Baby, Hush"	150 American Folk Songs
"Hush, Little Minnie"	150 American Folk Songs
"Ida Red"	150 American Folk Songs
"It's Raining, It's Pouring"	Traditional Nursery Song
"Johnny's It"	Music in the Preschool
"Juan Pirulero"	Vamos a Cantar
"King's Land"	Folk Songs and Singing Games of the Illinois Ozarks
"Kookaburra"	150 Rounds
"Knock the Cymbals"	The Song Garden, Book II
"Let Us Chase the Squirrel"	150 American Folk Songs
"Linda Pescadito"	El Patio de Mi Casa
"Little Sally Water"	150 American Folk Songs
"Long Legged Sailor"	My Singing Bird
"Lucy Locket"	Sail Away: 155 American Folk Songs
"Mama, Buy Me a Chiney Doll"	150 American Folk Songs
"Matarile-rile-ro"	El Patio de Mi Casa
"Michael, Row the Boat"	Slave Songs of the United States
"Mother, Mother"	The Skip Rope Book
"No Tengo Manita"	El Patio de Mi Casa
"No Robbers Out Today"	Sail Away
"Old Aunt Dinah"	My Singing Bird
"Old Brass Wagon"	The Handy Play Party Book
"Old Woman"	150 American Folk Songs
"Over in the Meadow"	Music in the Preschool
"Paw Paw Patch"	150 American Folk Songs

(*Continued*)

Table 2.1 (continued)

Song Title	Source
"Pease Porridge Hot"	150 American Folk Songs
"Plainsies, Clapsies"	Performed by school children, West Hartford, Conn., 1970s, and collected by Tom Alvord
"Phoebe in Her Petticoat"	My Singing Bird
"Rain, Rain"	150 American Folk Songs
"El Reloj de la Calavera"	El Patio de mi Casa
"Ring Around the Rosie"	150 American Folk Songs
"Rocky Mountain"	150 American Folk Songs
"A La Rueda de San Miguel"	El Patio de mi Casa
"Sea Shell"	Simple Gifts I (Composed by Pierre Perron)
"Seesaw"	Kodály Today
"Shanghai Chicken"	150 American Folk Songs
"Snail, Snail"	Sail Away: 155 American Folk Songs
"Star Light, Star Bright"	Kodály Today
"Teddy Bear"	Music in the Preschool
"Ten in the Bed"	Kodály in the Kindergarten
"This Old Man"	From Sound to Symbol
"Tideo"	150 American Folk Songs
"A Tisket, a Tasket"	150 American Folk Songs
"Two Rubble Tum"	Sung by Sean Deibler in Chattanooga, Tenn., in 1997 at a Kodály Summer Course
"La Virgen de la Cueva"	El Patio de Mi Casa
"Wallflowers"	Sail Away: 155 American Folk Songs
"Walter Jumped a Fox"	Some Representative Southern Illinois Folk Songs (perf. by Lottie Hendrickson)
"We Are Dancing"	Music in the Preschool
"Who's That Tapping at the Window?"	150 American Folk Songs

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Singing Games and Sequenced Directions for Playing

Tables 2.2 and 2.3 list songs and game directions for teaching second grade music concepts and elements. We also recognize that teachers may have better ideas and more creative ways to teach musical games; these game directions are intended to offer helpful guidance.

Table 2.2 Grade 2 Games

Song/Game Title	Source
"All Around the Buttercup"	Let's Sing Together
"Are You Sleeping? (Brother John)"	Folk Songs North America Sings
"Bow Wow Wow"	150 American Folk Songs
"Button You Must Wander"	The Kodály Method
"The Closet Key"	150 American Folk Songs
"Dance Josey"	150 American Folk Songs
"Dinah"	The Kodály Context
"Do, Do Pity My Case"	150 American Folk Songs
"Doggie, Doggie"	Music in the Preschool
"Down Came a Lady"	150 American Folk Songs
"Frog in the Meadow"	Sail Away: 155 American Folk Songs
"Frosty Weather"	So Early in the Morning: Irish Children's Traditional Songs
"Fudge Fudge"	Let's Slice the Ice
"Great Big House in New Orleans"	Sail Away: 155 American Folk Songs
"Here Comes a Bluebird"	150 American Folk Songs
"Hunt the Cows"	Recording-Marching Across the Green Grass and Other American Children Game Songs by Jean Ritchie.
"Hush, Little Minnie"	150 American Folk Songs
"Ida Red"	150 American Folk Songs
"King's Land"	Folk Songs and singing Games of the Illinois Ozarks
"Knock the Cymbals"	The Kodály Method
"Let Us Chase the Squirrel"	150 American Folk Songs
"Little Sally Water"	150 American Folk Songs
"Long Legged Sailor"	My Singing Bird
"Nanny Goat"	An American Methodology
"No Robbers Out Today"	Collection of North Carolina Folklore
"Old Brass Wagon"	Kodály Today
"Old Woman"	150 American Folk Songs
"Over in the Meadow"	Music in the Preschool
"Paw Paw Patch"	Kodály Today
"Rain, Rain"	150 American Folk Songs
"Ring Around the Rosie"	150 American Folk Songs
"Rocky Mountain"	150 American Folk Songs
"Tideo"	150 American Folk Songs

(*Continued*)

Table 2.2 (continued)

"Two Rubble Tum"	An American Methodology
"Wallflowers"	Sail Away: 155 American Folk Songs
"We Are Dancing"	Music in the Preschool
"Who's That Tapping at the Window?"	150 American Folk Songs

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Table 2.3 Grade 2 Game Directions

SUGGESTIONS
Select appropriate games: assess verbal content, game difficulty, content, and the musical concept that will interest students at each age level.
Consider your goal for teaching the game song.
You may want to introduce the song and have the students learn the song prior to teaching the game.
Demonstrate each new step or sequence, and then ask questions about the motions: "Watch me . . . what did I do?"
Select appropriate games: assess verbal content, game difficulty, content, and the musical concept that will interest students at each age level.

(*Continued*)

Table 2.3 (continued)

GLOSSARY OF MOVEMENT GAME AND DANCE TERMS
These terms often appear in dance and game directions. We thank our student Rebecca Seekatz for contributing this glossary of terms.
Allemande: partners match right hands, touching from hands to elbow. Elbow is bent and hands are up. Partners turn around once to the right so that they return to their original position. The turn may also be done with left hands in the air, turning to the left.
Arch: partners join hands and raise arms to let other students through.
Bottom of the line: in a line or double line, the position furthest away from the head couple, music source, or caller.
Cast off: in a double line, partners turn away from each other and walk toward the bottom on the outside of the line. Other couples may follow.
Circle: students stand side by side in a circle, facing in toward the middle.
Circle left: students move clockwise, with hands joined if desired.
Circle right: students move counterclockwise, with hands joined if desired.
Corner: the person next to you who is not your partner.
Do-si-do: two students face each other, slightly offset. They walk forward, passing right shoulders, and go around each other to move back to their original place. The students should be facing the same direction during the entire movement.
Down: students move toward the bottom of the line, furthest away from the caller or music source.
Double line: students form two parallel lines, with each student facing opposite the partner. *See* Longways set.
Elbow turn: students link arms at the elbow with each other and turn around once. This may be done to the right, linking right arms; or to the left, linking left arms.
Grand right and left: partners face each other, take right hands, and walk forward passing right shoulders. Take left hands with the next person you meet and pass left shoulders. Right to the next, left to the next, and so on. Take two steps forward for each change of hands.
Head couple: in a line dance, the couple closest to the head of the line, the caller, or the music.
Left hand cross: partners face each other, take left hands, and walk forward, passing left shoulders so they have switched places.
Longways set: students form two parallel lines, with each student facing their partner in the opposite line. *See* Double line.
Promenade: partners walk forward side by side, holding each other's hands, right in right and left in left. Teachers should get students into position by saying, "Shake right, shake left, turn forward."
Right hand cross: partners face each other, take right hands, and walk forward, passing right shoulders so they have switched places.
Sashay: partners hold hands and gallop or skip sideways.

(*Continued*)

Table 2.3 (continued)

Strip the willow: in a line dance, the head couple does a right elbow turn once and a half around so that they are facing the opposite line from which they started. They then each do a left elbow turn once around with the next person in the line (from the line opposite their original line). The head couple meets in the middle for a right elbow turn once around, and then each turns the next person in the opposite line with a left elbow turn; and so on down the line until they reach the bottom. May also be done by holding hands with your partner and pulling inward rather than an elbow turn.
Wring the dishrag: partners face each other, holding hands. With hands held, partners swing their hands forward, up, and over their heads as they turn underneath. Partners should be in their original position, hands still held, at the end of the motion.
GAME DIRECTIONS
"ALL AROUND THE BUTTERCUP"
Classroom use—game: circle, choosing, marching on beat **Teaching process version 1:** students begin walking to the right (counterclockwise). One student is in the middle. That student may tap the beat for the moving students. A simple variation is to have that student spinning with eyes shut. On the "Just choose me," the student opens eyes and is pointing to a student in the circle. The student who was selected can either walk in the circle crouching down or can turn backwards and continue to walk with the group. The game continues until all of the students are selected. The last student left becomes the new "chooser." **Teaching process version 2:** students walk around in a circle holding hands (to the right). Another student is on the outside of the circle tapping the walkers on the head to the beat. On the last beat of the song (a rest), the student who gets tapped steps to the outside of the circle and walks in the opposite direction. The game concludes with a double circle. On "Just choose me," the students make a shape of a flower as directed by the student (a high flower or low flower).
"BOW WOW WOW"
Classroom use—game: circle, facing partners Game directions: "Bow wow wow" Motions: stomp three times. "Whose dog art thou? Motions: wave finger at partner. "Little Tommy Tucker's dog" Motions: grab partner's hands and switch places. *Or* take right hands and switch places. "Bow wow wow" Motions: stomp three times "Woof!" (This is actually a rest, but you can substitute a word here.) Motions: students jump halfway around and face a new partner. **Teaching process:** demonstrate the game in a single circle without partners. When the students switch with their imaginary partner, they will step into the circle and turn out. When they jump halfway, they will face back in. To assign partners, teacher should go around the circle and turn two students toward each other until all students are paired.

(*Continued*)

Table 2.3 (continued)

"BUTTON YOU MUST WANDER"
Classroom use—game: choosing, circle, passing **Game directions variation 1:** sitting circle with left hand facing up on left knee. Students use the right hand to pass a "button" around the circle to the beat. A student in the center of the circle will open his or her eyes on "bright eyes" and try to find the "button." **Teaching steps variation 1**: begin with the students facing the teacher. The students need to raise their right hands. (Teacher raises his or her left.) Student places his or her left hand, facing up, on the left knee. (Teacher places the right hand on the right knee.) Keep a steady beat saying "mine, yours"; tap their left hand (mine) and their neighbor's left hand (yours). Teacher sings the song as the students do the motions. Next you may move to the circle. Practice the motions "mine, yours" without the button while singing the song. Repeat with the button. Now select a student to go to the middle and have fun. **Game directions variation 2:** students stand in a circle, all holding a cord or string. The button is passed on the cord as the students sing.
"CHARLIE OVER THE OCEAN"
Classroom use—game: choosing, chase, circle **Game directions version 1:** students stand in a circle (if advanced, students may circle right) while the leader skips to the left on the outside of the circle. The leader begins the song and the class echoes each line. On "Charlie caught a blackbird," the leader touches one of the students in the circle and begins to run around the circle as the student who is touched tries to catch the leader. If the leader can get around the circle to the empty place, the other student becomes the leader. If not, he or she remains on the outside. The song continues and all students take part as the leader. **Teaching process: i**nitially, the teacher demonstrates the role of leader, and the circle remains stationary. During repetitions of the game, the students in the circle begin skipping or walking to the right. **Game directions version 2:** The leader is in the center of the circle, blindfolded. On "Charlie caught a blackbird," the circle squats and moves about from side to side, while the leader attempts to find one of the students.
"CLAP YOUR HANDS TOGETHER" (CUT THE CAKE)
Classroom use—game: circle, one person in middle **Game directions:** "Clap your hands together" Motions: clap hands to beat. "Give yourself a shake" Motions: wiggle body. "Make a happy circle" Motions: students grab hands and make a circle. "And then you cut the cake!" Note: the final beat of the song is a rest. The student in the middle should "cut" the cake on the rest. Motions: one person in middle "slices" between two students. The "sliced" students skip or run in opposite directions around the outside of the circle, passing each other. The first one back wins and gets to be the next "slicer."

(*Continued*)

Table 2.3 (continued)

Teaching process: to help ensure that different students get to run, after the game begins, the teacher groups the students who have run around the circle all together. All students should get to run, but not all students will get to "cut the cake."
"THE CLOSET KEY"
Classroom use—game: choosing, circle **Game directions version 1:** students are seated in a circle with their hands behind their backs. Teacher walks around the outside of the circle and sings the first two stanzas. At the end of the second verse, teacher places the key in a student's hands. Teacher sings the third verse. All students echo. The student holding the key becomes the new walker. Teacher sings until the students are comfortable joining. Afterward, students should sing the phrases as solos or as a group. **Game directions version 2:** one player is blindfolded and stands in the middle of the circle, while the others hold their hands behind their backs. Verse 1: one player walks around and places a "key" in someone's hand. Verse 2: the player in the middle leads the singing. Verse 3: the person to whom the "key" has been given sings and the blindfolded player tries to guess the name of the singer. At the next repetition, the blindfolded player then passes the "key," and the solo singer chooses the next person to wear the blindfold and stand in the middle of the circle.
"DANCE, JOSIE"
Classroom use—game: chase, double circle **Game directions:** teacher begins the game by dividing the class into two circles, with the inner circle smaller than the outer circle. Everyone sings the song and walks to the beat with the two circles walking in opposite directions. The teacher then picks two students from the inner circle, and two from the outer circle (they must be standing next to each other) to be the "doors." The class then sings the song and walks the beat; at the end of the song, the "doors" raise their clasped hands to form a doorway into each circle. Once the students are competent with that part, the teacher designates two additional students to be the "farmers." The "chicken" (a rubber chicken or other object) is placed in the center of the smaller circle. The farmers close their eyes (or leave the room) and the teacher appoints two different sets of "doors"; the "doors" change each time the game is played. Then the farmers open their eyes. The singing begins as the two circles walk in opposite directions. At the end of the song, the doors raise their arms. The farmers find their way to the middle of the smaller circle and retrieve the chicken. Whoever gets to the chicken first is the winner.
"DO, DO, PITY MY CASE"
Classroom use—game: acting out **Game directions:** "Do, do pity my case, in some lady's garden" "My clothes to wash when I get home, in some lady's garden" Motions: act out washing clothes, etc.

(*Continued*)

Table 2.3 (continued)

Teaching process: formation: circle Have a student choose a chore he or she might perform (dog to walk, lawn to mow, dishes to wash, etc.). Decide what movement will go with that chore. Substitute the chore in the song.
"DOGGIE, DOGGIE"
Classroom use—game: acting out, voice identification, choosing **Game directions:** class sits in circle, or for a challenge, scattered formation. Student A is in middle (or at the front of the class for scattered formation) with blindfold on or eyes closed. Student B has bone. (Teacher can use a rawhide chew bone.) Class sings first two phrases of song. Student A sings phrase 3: "Who has my bone?" Student B sings phrase 4: "I have your bone." Student A has to guess who has the bone. Student B then becomes the dog.
"DOWN CAME A LADY"
Classroom use—game: circle, choosing, marching on beat **Game directions:** students join hands in a small circle with one student in the center. (You may want no more than eight to ten students in the circle.) All sing, circling around the center student, who at the word "blue" points to one of the other students and then substitutes the color of the chosen student's clothing for the word "blue." That student steps to the outside the circle and walks in the opposite direction when the singing begins. This continues until all the students are in the outside circle. On the last verse, the students in the circle point to the last student left in the center (which was the original circle) and sing the color of his or her clothing. **Teaching suggestion**: have the students preselect their own color from what they are wearing.
"FIRE IN THE MOUNTAIN"
Classroom use—game: circle **Game directions:** half the students sit in a circle in chairs facing the middle; one student sits on a chair in the middle holding a tambourine and the remaining students each stand behind a chair on the outside of the circle. During the singing of the song, students on the outside of circle walk to the beat from chair to chair; the person in the middle keeps the beat with the tambourine. As in musical chairs, when the person in the middle stops the tambourine, he or she runs to try to get a chair to stand behind, forcing one of the students behind the chairs to be left without a chair, thus being "It" for the next round.
"FROSTY WEATHER"
Classroom use—game: circle, marching on beat, improvisation of verses

(*Continued*)

Table 2.3 (continued)

Game directions: all join hands in a circle and step the beat as they sing. On "They all get together," students take four steps in toward the center. Students may improvise additional verses for different types of weather.

"FUDGE FUDGE"

Classroom use—game:

Game directions version 1: Hand Slap

"Fudge, fudge, call the judge, Mama's gonna have a baby"
Motions: clap, clap right, clap, clap left, clap, clap right, etc.
"Not a boy, not a girl, just a plain old baby."
Motions: clap, clap right, clap, clap left, clap, clap right, etc.
"Wrap the diaper up in tissue, throw it down the elevator"
Motions: roll arms and drop down.
"First floor stop"
Motions: clap, clap, clap partner's hands.
"Second floor stop"
Motions: clap, clap, clap partner's hands.
"Third floor, you better not stop 'cause"
Motions: clap, clap, clap, clap.
"H-O-T spells HOT!"
Motions: partner tap palms twice, back of the hand twice, and front once.

Game directions version 2: Jump Rope

"GREAT BIG HOUSE IN NEW ORLEANS"

Classroom use—game: circle

Teaching process: teacher begins by asking the students to take small sideways steps to the left by saying "step, together, step, together" to the beat. This practices the motion at the end of the game once all the students are intertwined.

Verse 1: students circle left.
Count off around the circle 1 and 2.
Verse 2: "Went down to the old mill stream"
Motions: number 1 students take four tiny steps toward the center and join hands with their group.
"To fetch a pail of water"
Motions: number 2 students walk in putting their hands in between the 1 students and hold hands with other 2 students. It's helpful to demonstrate this motion with several students before asking all the 2 students to perform.
"Put one arm around my wife"
Motions: number 2 students raise their hands and put their arms around the back of the 1 students, keeping hands held. Again, this should be demonstrated by the teacher and a few students first.
"The other 'round my daughter"
Motions: number 1 students put their arms around the back of the 2 students, keeping hands held. The teacher may have to discuss with the class how to duck under the neighbor's arms, especially if there are varying student heights.

(*Continued*)

Table 2.3 (continued)

Verse 3: all players do the "step together" motion to their left while still holding hands behind each other's backs. On the last phrase, they release their arms and step back to begin singing again. (At this point you could have the 1s become 2s, etc.)
"HEAD AND SHOULDERS, BABY"
Classroom use—game: clapping **Teaching steps**: touch head, touch shoulders, clap, right, clap, left, clap Teacher sings and claps "Head (touch head) and shoulders (touch shoulders), baby (clap), one (right), (clap), two (left), three (clap)" Add ending with motions "head and shoulders, head and shoulders, head and shoulders, baby one, two, three." Verse 2: shoulders waist Verse 3: waist knees Verse 4: knees ankles Verse 5: throw the ball Verse 6: milk the cow
"HERE COMES A BLUEBIRD"
Classroom use—game: acting out, circle, choice, partners **Game directions version 1:** students stand in a circle with hands joined and lifted to create archways. As they sing, one student walks in and out of the arches. On "take a little partner," this student takes a partner, joining hands, and gallops in and out of the opening in the circle or dances around inside the circle. The first student joins the ring, and the partner becomes the new "bluebird." **Game directions version 2**: play as written above, except both the "bluebird" and the partner move in and out of the arches when the song begins again. On "take a little partner," both students select partners to hop in the garden. The circle will shrink as more students become bluebirds.
"HUNT THE COWS"
Classroom use—game: acting out, circle (extension) **Teaching process:** teacher sings first two phrases of song and instructs the students to march or skip to the left. On the repeat of the first two phrases, students march or skip to the right. On the third and fourth phrases of the song, the teacher acts out these motions, and students imitate motions. "The cows are lost" Motions: kneel to the floor on one knee. "The sun is hot" Motions: without standing, add the other knee to the kneeling position, so students are now kneeling on both knees. "I think I'll rest" Motions: without standing, lean over, putting one elbow on the floor. "Till they get home" Motions: add the other elbow to floor, so that students are kneeling on both knees and leaning on both elbows. The teacher signals to stand and sing again. Students return to the circle to march or skip. If students are not ready to skip around the circle during the first two phrases, replace skipping with marching around the circle or marching in place.

(*Continued*)

Table 2.3 (continued)

"HUSH, LITTLE MINNIE"
Classroom use—game: acting out, circle **Teaching process:** the teacher sings entire song for students. The teacher sings the song again, replacing the word *hush* with a silent motion. Students echo. Each time the teacher sings, he or she replaces the next word with a silent motion until the end of the song. Students echo after each new word has been replaced. Motions: "Hush": back of hand covering mouth, with palm facing out "Minnie": hold arms as if cradling a baby "Don't": finger to lips, as if saying "shhh" "Buy": slap thigh or pocket "Mockingbird": bird motion with hands, thumbs crossed with hands mimicking wings "Whistle": whistle "Sing": two fingers pointing as if sound is coming from your mouth "Do most anything": hands criss-cross back and forth in front of body, with palms facing down
"KING'S LAND"
Classroom use—game: choosing, chase **Game directions version 1:** in an open play area, one side is the safety zone and one side is the city limits of Boston. The king stands at one end of the playing area (in Boston) while the others march from the safety zone across the middle of the space singing the song. At a given signal, the king chases the servants to the opposite safety zone. If the king tags anyone, he or she must stand in Boston with the king to help tag others after each repetition of the singing and chasing. **Game directions version 2:** two students are chosen to be guards. The remainder of the students sing the song in a "nanny, nanny boo boo" style. At the end of the song, the students run to the "base" while "guards" tag as many students as possible. Any student who is tagged becomes a guard. The remaining students sing the song again and run back the way they came, trying not to get tagged.
"KNOCK THE CYMBALS"
Classroom use—game: acting out, partner, circle **Game directions:** Verse 1: "Knock the cymbals, do, oh, do . . ." Phrase 1: walk four small steps to the middle. Phrase 2: walk four steps back to original place. Repeat for phrases 3 and 4. Verse 2: "Left hand cross, do, oh, do . . ." Hold out left hand and walk around the circle counterclockwise. Verse 3: "Right hand cross, do, oh, do . . ." Hold out right hand and walk around the circle clockwise. Verse 4: "Promenade around, do, oh, do . . ." Option 1: put hands on hips and walk around the circle. (easy) Option 2: partners promenade counterclockwise. (more complicated) Option 3: partners promenade counterclockwise. On the fourth phrase, the inside circle moves up one person so that they have a new partner for the next repetition.

(*Continued*)

Table 2.3 (continued)

"LET US CHASE THE SQUIRREL"
Tree Version **Classroom use—game**: chase, partners **Teaching process:** teacher should partner students and scatter them around the room as "trees," holding hands. One student is the "squirrel" inside each tree. There is one extra "squirrel." Initially, the teacher must sing for the students until they are comfortable with the song. **Game directions:** as song begins, "trees" raise arms to an arch and all of the "squirrels" (including the extra) begin to run to find a new tree. On the final word "tree," teacher plays a tambourine or claps, the "trees" lower their arms, and "squirrels" must be in "trees." The "squirrel" without a "tree" begins in the middle for repeat. **Line Version** **Classroom use—game**: partner, double line **Teaching steps:** the students form two parallel lines and hold hands with the person opposite them. They raise their hands in an arch to form a tunnel. On the word "let," two students at the head of the line run through to the opposite end, forming a new arch and extending the tunnel at the bottom. The teacher may clap hands each time on "let," or an extra student may play the tambourine each time on the word "let." Repeat until all students have run through the tunnel. Teacher may need to guide the tunnel to curve as space allows.
"LONG LEGGED SAILOR"
Classroom use—game: acting out, partner **Game directions:** partners are facing each other. Sing song and act out words with each verse. "Have you . . .": partners hold hand and swing hands left and right + ~ ^ ~ (action) ~ + "Ever, ever, ever in your long legged life" ~ (action) ~ (salute) ~ (action) ~ + "seen a long legged sailor with a long legged wife?" + means to clap right hand to right hand ~ means to clap your own hands together ^ means to clap left hand to left hand On the word "long" (the other words in the subsequent verses), you show through acting out. On the word "sailor," all should salute. "Sailor": salute (in every verse) "Long legged": arms extended horizontally "Short legged": hands close together "One legged": stand on one foot "No legged": jump **Teaching steps:** all students face the teacher and pretend to be the teacher's partner as he or she performs clapping motions with song at a slow tempo so the students can clearly imitate the motions.

(*Continued*)

Table 2.3 (continued)

"NO ROBBERS OUT TODAY"
Classroom use—game: choosing, chase **Game directions version 1:** the teacher selects five to six students to be the "travelers." The rest of the class is in a scattered formation (like a forest) in the room. While the "travelers" hide their eyes, the teacher selects two students to be "robbers," who disguise themselves as trees with the rest of the students. The "travelers" walk through the forest while everyone sings the song. On the teacher's signal, the designated "robbers" rush out and try to catch one "traveler." Those caught become "robbers." Repeat as appropriate. Game directions version 2: (like *Sharks and Minnows*) One child in the middle of the room on hands and knees is "It." All other students are in a line at one end of the room, also on hands and knees. Students sing the song several times. After each time the song is sung, the line of students must cross the room, at which time, the student in the middle tries to tag them. Those tagged are out and the game continues until all have been tagged. **Game variation:** use this as a movement exploration activity. Students sing the song. A robber is designated. The teacher designates how the students and the robber are allowed to move. Eventually ask the robber how he or she wants the students to walk across the floor. Examples: put hands on knees and walk, march, twirl, skip, hop, jump, crab walk, bear crawl, or duck walk.
"OLD BRASS WAGON"
Classroom use—game: circle, square dance **Game directions:** "Circle to left, Old Brass wagon . . . you're the one my darling." Motions: join hands and circle left until you get home again. "Circle to the right, Old Brass Wagon . . . you're the one my darling." Motions: join hands and circle right until you get home again. "Do-si-do your partner, old brass wagon. Do-si-do your corner, old brass wagon. Do-si-do your partner, old brass wagon, you're the one my darling." Motions: take the full four phrases to complete these three instructions. "Allemande your partner, allemande your corner . . . you're the one my darling." Motions: allemande as noted. On the final "allemande your partner," set up for promenade with your partner. "Promenade around, old brass wagon." Motions: promenade full circle, clockwise. "Swing your partner, swing your corner . . . you're the one my darling." Motions: right hand swing your partner, left hand swing your corner, right hand swing your partner.
"PAW PAW PATCH"
Classroom use—game: double line **Game directions:** Verse 1: head girl skips counterclockwise around the outside of both lines back to place. Verse 2: head girl repeats movement as the entire boy line follows her. Verse 3: head couple casts off to make an arch at the bottom; each line follows and goes under the arch and back to place. The game repeats with new head couple.

(*Continued*)

Table 2.3 (continued)

Teaching steps:

Using tape on the floor, have students make two lines (six pairs is a good number). Designate a girl line and a boy line. "Boys" should wear a tie. The head girl is "Suzie."

Practice the "cast off". . . . Boys sit while the girls follow Suzie outside the line.

Suzie and teacher form a bridge and second girl leads the line back to the top staying in line. Girls sit.

Head boy leads boy line in the opposite direction.

Teacher and head boy form a bridge and second boy leads line back to the top.

All students stand to sing. Using the same "head boy and Suzie," play the game from the beginning. Repeat until every girl is able to be "Suzie."

"PIZZA PIZZA"

Classroom use—game: choosing, circle, call and response

Teaching steps: teacher demonstrates the motions of the feet by first patting on her or his legs; the words are "Out, cross, out, cross, out." Students should echo the words and motions with their hands. Teacher sings the song while performing the above motions while students move their hands out, crossed, out, crossed, out. On "Pizza, pizza daddy-o," the teacher stands and demonstrates how to jump and cross legs out and in, out and in. The students perform the jumping motions with the song. Teacher may improvise some action words to act out during the song. For example: "Let's hop it. Hop it, hop it, daddy-o."

Once the students understand the idea of improvising the actions, the teacher may ask several students to come up with the next few motions. The teacher may also limit it with categories like "sports" or "playground," etc., so students pick the words more quickly. "Let's bat it, swim it, pitch it, swing it, jump it," etc. To end the game, sing "Let's end it, end it, end it daddy-o," clapping as you say the word "end."

The teacher selects one student to go to the middle and be the leader. He or she gets to choose the actions that the class will perform. On "end it," the student points in a circle and chooses the next person who will come to the center.

"WALLFLOWERS"

Classroom use—game: choosing, circle

Teaching steps: initially, teacher sings as students walk to the beat in a circle. Teacher demonstrates how to "kick and point her toes" during the last phrase of the song.

On second singing, during "Let's all go to Mary's house," the teacher substitutes another student's name for Mary. That student comes to the center of the circle and "kicks and points" his or her toes during the last phrase.

On the third singing, that student remains in the center of the circle and chooses the next student, substituting his or her name in the song.

"WHO'S THAT TAPPING AT THE WINDOW?"

Classroom use—game: choosing, voice identification

Game directions: students remain seated at their normal seats. One student, the seeker, is chosen to turn around and stand with eyes closed at the board. One student is chosen by the teacher to stand by the window (may be a picture of a window) and another student stands by the door.

(*Continued*)

Table 2.3 (continued)

Everyone sings the first verse. On the second verse, the student at the window sings "I am tapping at the window." The student at the door sings "I am knocking at the door." The two students from the window and door run quietly back to their seats. The seeker then opens his or her eyes and gets three guesses to determine who was at the window and who was at the door.

Pedagogical Song List for Teaching Rhythmic and Melodic Concepts and Elements

In Table 2.4, we present a list of songs for teaching core rhythmic and melodic concepts and elements for grade two. Note that each element is taught in a basic four-beat pattern. We suggest teaching a variety of patterns that contain any new element.

Table 2.4 Grade 2 Songs Listed in Pedagogical Order

Two Beat Meter Review
"Aserrin, Aserran"
"Bobby Shafto"
"Bounce High, Bounce Low"
"Button, You Must Wander"
"Clap Your Hands Together"
"Cobbler, Cobbler"
"Dale, Dale"
"Doggie, Doggie"
"Johnny's It"
"Lucy Locket"
"Nanny Goat"
"Rain, Rain"
"Seesaw"
"Snail, Snail"
"Star Light, Star Bright"

(*Continued*)

Table 2.4 (continued)

"Teddy Bear"
"This Old Man"
"We Are Dancing"
d
s m d
"Old Woman"
"Wallflowers"
"Mother, Mother"
"Bow Wow Wow" (third phrase)*
d m s
"Dinah"
"Knock the Cymbals"*
"Michael, Row the Boat Ashore"
"Rocky Mountain"*
s d
"Hunt the Cows"
"Juan Pirulero"
"La Virgen de la Cueva"
d r m
"Are You Sleeping? (Brother John)"
"The Boatman"
"The Closet Key"
"Long Legged Sailor"
s m r d
"Blue"
"Bye, Bye, Baby"
"Frosty Weather"
d r m s

(*Continued*)

Table 2.4 (continued)

"Dinah"
"Go to Sleep Now" (Duerme Pronto)
"Grandma Grunts"
"Let Us Chase the Squirrel"
"Matarile"
"Sammy Sackett"
"Who's That Tapping at the Window?"
l s m r d
"Cocky Robin"
"Do, Do Pity My Case"
"Great Big House in New Orleans"
"Here Comes a Bluebird"
"Hush, Little Minnie"
"Rocky Mountain"
d r m s l
"Bow Wow Wow"
"Button, You Must Wander"
"Juan Pirulero"
"Knock the Cymbals" "No Tengo Manita"
"Sleep, Little One" (Duerme niño)
$\frac{6}{8}$ Meter
"Here We Go Round the Mulberry Bush"
"No Robbers Out Today"
"No Tengo Manita"
"Down Came a Lady"
"Here Comes a Bluebird"
"Hot Cross Buns"

(*Continued*)

Table 2.4 (continued)

"Knock the Cymbals"
"Sammy Sackett"
"Who's That Tapping at the Window?"
Whole Note
"Alabama Gal"
"Au Clair de la Lune"
"All God's Children"
"I Got a Letter"
"May Day Carol"
"Tom Dooley"
"Over in the Meadow" (third phrase)
"Ring Around the Rosie"
"Sea Shell"
"Sleep, Little One" (Duerme niño)
"Two Rubble Tum"
m d
"Bye, Bye, Baby"
d s
"Grandma Grunts"
"King's Land"
"Who's That Tapping at the Window?"
d m s l
"Michael, Row the Boat Ashore"
"Rocky Mountain"*
Half Note
"Are You Sleeping? (Brother John)"
"Let Us Chase the Squirrel"
"Bye, Bye, Baby"
"Blue"

(*Continued*)

Table 2.4 (continued)

"Here Comes a Bluebird"*
"Sea Shell"
"Who's That Tapping at the Window?" "Linda Pescadito"
r
m r d
"A La Rueda de San Miguel" "Frog in the Meadow"
"Hop, Old Squirrel"
"Hot Cross Buns"
"Ida Red"
"Ten in the Bed"
Sixteenth Notes
Sixteenth Notes on Beat One
"Dance Josey"
"Deedle Deedle Dumpling" (rhyme)
"Dinah"*
"Old Brass Wagon"
"Tideo"
Sixteenth Notes on Beat Three
"Cumberland Gap"
"Paw Paw Patch"*
"El Reloj de la Calavera"
Sixteenth Notes on Beat Two
"Paw Paw Patch"*
"Shanghai Chicken"
Sixteenth Notes on Beats One, Two, or Three
"Walter Jumped a Fox"

(*Continued*)

Table 2.4 (continued)

do* pentatonic *d r m s l
"Bow Wow Wow"*
"Chatter with the Angels"
"The Cow Song"
"Fed My Horse"
"Firefly"
"Great Big House in New Orleans"
"Here Comes a Bluebird"
"Hunt the Cows"
"Ida Red"
"Knock the Cymbals"
"Mama, Buy Me a Chiney Doll"
"Rocky Mountain"*
$\frac{4}{4}$ Meter
"All Around the Buttercup"
"Are You Sleeping? (Brother John)"
"Bow Wow Wow"
"El Reloj de la Calavera"

Introducing Songs Within a Lesson

Here are suggestions for introducing songs.

Movement

Associate a motion or game with a known song. Perform one motion or action associated with the song; students join in singing when they recognize the song. Once the students recognize the song, sing the starting pitch so everyone can join.

Visuals

Create pictures or assemble visuals associated with a particular song; students sing the song once they recognize the visual clue.

Introducing Songs to Students Using a Rhythmic Focus

- Teacher asks students to sing a song.
- Students recognize the song from rhythmic clapping.
- Students read the rhythm of a song written on the board; as soon as they recognize it, they may begin to sing it with text as they clap the rhythm.
- Students write the rhythm of a song, but mix up the order of the phrases. Students read the phrases and try to identify the song.
- Students recognize a song, hearing it performed on a percussion instrument.
- Students sing a song on a neutral syllable, as teacher performs a rhythm ostinato on a percussion instrument.
- Students recognize a song by hearing an internal phrase (not the first phrase) clapped by the teacher.
- Teacher claps the rhythm of a song and students perform in canon after two beats.

Introducing Songs to Students Using a Melodic Focus

- Teacher asks students to sing a song.
- Students recognize song by hearing the teacher sing using a neutral syllable.
- Students read from hand signs with solfège syllables once they recognize the song.
- Students read an internal phrase of music from teacher's hand signs with solfège syllables to recognize a song.
- Students read the teacher's hand signs using inner hearing, and recognize a song.
- Students read an internal phrase of song from the teacher's or another student's hand signs using inner hearing, and recognize a song.
- Students read in canon from teacher's hand signs and recognize a song.
- Read from the tone ladder using solfège syllables and hand signs, and recognize a song.
- Read an internal phrase of the song from the tone ladder using solfège syllables and hand signs, and recognize a song.
- Read from the tone ladder, using solfège syllables and hand signs, and recognize a song.
- Read an internal phrase of the song from the tone ladder, using inner hearing with solfège syllables and hand signs, and recognize a song.
- Read from traditional rhythmic notation with solfège syllables beneath, using solfège syllables and hand signs to recognize a song.
- Read an internal phrase from a song written in traditional rhythmic notation with solfège syllables beneath, using solfège syllables and hand signs to recognize a song.
- Read from traditional notation with solfège syllables beneath, using inner hearing to recognize a song.

Lesson Planning

In the accompanying handbooks for all grades, we have included an alphabetized repertoire list of examples of materials that can be used for teaching singing, music literacy, music skills, and listening. The lesson plans in this chapter and subsequent chapters emphasize the sections of the lesson plan that can be expanded as a result of information presented in the chapter. Our purpose here is to emphasize that everything we do in a music lesson is always related to song material sung by students.

Creating a Preparation/Practice Lesson Plan

Before we label any element in a music lesson, we give students practical experiences that guide them to make a connection with the new element through kinesthetic, aural, and visual activities. This is always done in the context of performance. We call these preparation activities. Once we label an element, we practice it. In other words, we are developing lessons that focus on preparing a new concept as well as practicing known concepts. Generally speaking, we try to address both rhythmic and melodic skills in each lesson. Whenever we are preparing a rhythmic element in the first part of a lesson, we practice a melodic element in the second part of a lesson. Conversely, if we prepare a melodic element in the first part of a lesson, we practice a rhythmic element in the second part of a lesson.

Table 2.5 shows a basic preparation/practice lesson plan template. Note that in the template lesson, we used the wording "Performance and Demonstration of Known Musical Concepts and Elements" as a generic terminology for all activities in the introduction. We will continue to use this wording in lesson plan templates so that the reader can focus on the core activities of the lesson.

Table 2.5 Basic Preparation/Practice Lesson Plan Template

INTRODUCTION	
Performance and demonstration of known musical concepts and elements	**Ss** demonstrate their prior knowledge of repertoire and musical elements through performance of known songs selected from the alphabetized repertoire list.
CORE ACTIVITIES	
Acquisition of repertoire	New song selected from the alphabetized repertoire list that expands students' repertoire and prepares for the learning of a music rhythmic or melodic concept or element. Instructional context: when we are preparing a rhythmic element, the new song should be selected to prepare the next melodic element; when we are preparing a melodic element, the new song should be selected to prepare the next rhythmic element.
Preparation and presentation of a rhythmic or melodic element	Learning activities in which **Ss** are taught a new musical concept through known songs found in the alphabetized repertoire list. When preparing a rhythmic element, the second part of the lesson practices a melodic element, and when preparing a melodic element, the second part of the lesson practices a rhythmic element.
Movement development Creative movement	Known song or game found in the alphabetized repertoire list or singing game list. Focus on the sequential development of age-appropriate movement skills through songs and folks games.

(*Continued*)

Table 2.5 (continued)

Practice and performance of musical skills	**Ss** reinforce their knowledge of musical elements working on the skill areas of form, memory, inner hearing, ensemble work, improvisation and composition, and listening through known songs found in the alphabetized repertoire list. When practicing a rhythmic element, the first part of the lesson prepares a melodic element; when practicing a melodic element, the first part of the lesson prepares a rhythmic element.
CLOSURE	
Review and summation **Review the lesson outcomes** **Review the new song**	Review of lesson content; **T** may perform the next new song to be learned in a subsequent lesson found in the alphabetized repertoire list.

In the first section (preparation of a new concept) of a lesson, we guide students to discover the concept behind a new element. For example, if we want to teach the musical elements of quarter and eighth notes, students need to be guided to understand the concept of one or two sounds on a beat.

In the second section (practice) of the lesson, the teacher reinforces and further develops students' understanding of preceding known musical elements through a variety of musical skills. Of course, musical skills may also be practiced during any section of the lesson plan. This section of the lesson may also include assessment activities to help the teacher identify students who may require extra help.

Each preparation/practice lesson has an instructional context (preparation) and a reinforcement (practice) context. In this type of lesson, we continue to develop singing abilities, teach new repertoire, and enhance movement and listening skills. During the preparation/practice lesson, we do not name the new concept or element but create opportunities for music students to discover the attributes of the new concept or element being studied. This dual structure of the preparation/practice lesson gives students time to process their understanding of the new concept, while promoting further development of their musical skills with the previously learned musical element. This is crucial for positive self-esteem and the enjoyment needed for learning to take place.

Table 2.6 is an example of this type of a lesson plan where the teacher prepares a concept through aural analysis and guides students to practice writing.

The outcomes for this lesson are:

- Preparation: analyzing repertoire
- Practice: writing melodies

Table 2.6 Grade 2, Half Note, Lesson 2

Outcome	Preparation: analyzing repertoire that contains a sound that lasts two beats by listening and singing to identify that sound Practice: writing a melody with the solfège syllables *la, so, mi*, and *do*

(*Continued*)

Table 2.6 (continued)

INTRODUCTORY ACTIVITIES	
Warm-up	• Body Warm-up • Beat Activity *Surprise Symphony*, by Franz Joseph Haydn (1732–1809) • Breathing: **Ss** practice blowing up a balloon and watch how air is released when deflating the balloon. • Resonance: Explore a cow sound using low and high voices. Make sure **Ss** are inhaling and exhaling correctly with the support muscles. • Posture: remind **Ss** of the correct posture for singing.
Sing known songs	"Sea Shell" CSP: D • **Ss** sing the song. • Add a simple ostinato (). • **Ss** continue the ostinato into the next song.
Develop tuneful singing Tone production Diction Expression	"Who's That Tapping at the Window?" CSP: D • **Ss** sing the song while continuing the ostinato. • **Ss** lightly hum the song or sing using "noh" or "nah" while **T** checks for proper resonance and tone. • **Ss** sing "Who's That Tapping at the Window?" while **T** sings in canon.
Review known songs and elements	"King's Land" CSP: A • **T** directs half of the class to continue the previous song while the remaining sing "King's Land." Switch. • **Ss** sing song with rhythm syllables and clap the rhythm. • **T** sings phrases from this song and other known songs that use known rhythms; **Ss** echo-sing using rhythm syllables as they tap the beat. • **Ss** count the song with numbers and conduct.
CORE ACTIVITIES	
Teach a new song	"Button, You Must Wander" CSP: D • **T** sings the song while **Ss** show the phrases. • **Ss** identify the number of phrases. • **T** sings each phrase of the song, and **Ss** label the form. (ABCB) • **T** sings A and C phrases, and **Ss** sing the B phrases. Switch. • **Ss** sing the whole song with **T**. • **T** demonstrates passing the button to the beat. **Ss** practice. • **T** sings while **Ss** pass the button to the beat around the circle. • **Ss** sing and play the game.

(*Continued*)

Table 2.6 (continued)

Develop knowledge of music literacy concepts Describe what you hear	"Here Comes a Bluebird" CSP: A • Review kinesthetic awareness activities. • **T** and **Ss** sing phrase 2 on "loo" while keeping the beat before each question: • **T**: "Andy, how many beats did we tap?" (eight) • **T**: "Andy, which beat has no sound?" (the last one, 8) • **T**: "Andy, where did we sing the longest sound?" (at the beginning) • **T**: "Andy, for how many beats did we sing the long sound?" (two) • **T**: "Andy, on which beats did we sing the long sound?" (1 and 2) • **T** and **Ss** sing phrase 2 on "loo" and pat the beat. • **T**: "Let's sing phrase 2 on 'loo' but use and sing the word 'long' for beats 1 and 2." • **T**: "Let's sing and clap the whole phrase with rhythm syllables and say 'long' for beats 1 and 2."
Creative movement	"Let Us Chase the Squirrel" CSP: D • **Ss** sing and play the game. • **Ss** choose instruments and create an accompaniment for the song.
Practice and performance of music literacy skills Writing	"Bow Wow Wow" CSP: D • **Ss** sing "Bow Wow Wow." • **Ss** sing the target phrase (phrase 3) with solfège syllables and hand signs. • **Ss** sing the song while **T** distributes writing worksheet. • **Ss** sing the song with rhythm syllables while pointing to the beats on their paper. • **Ss** sing the song with solfège syllables while pointing to the rhythm on their paper. • **Ss** identify which phrases have no solfège syllables. (phrase 3) • **Ss** fill in the blanks with solfège syllables. • **Ss** write this phrase on the staff in different *do* positions. • Using xylophones, **Ss** create accompaniments for this and other related songs using the notes *do, mi, so*, and *la*.
SUMMARY ACTIVITIES	
Review lesson outcomes	"Button, You Must Wander" CSP: D

- Preparation: analyzing or describing repertoire
- Practice: writing melodies

Creating a Presentation Lesson

There are two presentation lessons. In the first we associate solfège or rhythm syllables with the new element and in the second we present the notation for the new lesson plan. Throughout this book we identify specific songs for teaching specific elements. We refer to these songs as focus songs: they contain core building blocks that we want students to master. Sometimes we target a specific phrase in a focus song; we refer to this phrase as the target phrase for the song.

As mentioned above, in the first presentation lesson we simply name or label the concept or element studied during the preparation/practice lesson and continue developing singing abilities, as well as movement and listening skills, and teach new repertoire. In the second presentation lesson, we show students how to notate target patterns.

Table 2.7 shows a basic presentation lesson plan template for labeling sounds.

Table 2.7 Basic Lesson Plan Template for Presenting Rhythmic or Solfège Syllables

INTRODUCTION	
Performance and demonstration of known musical concepts and elements	**Ss** demonstrate their prior knowledge of repertoire and musical elements, including the new musical element to be presented through performance of songs selected from the alphabetized repertoire list.
CORE ACTIVITIES	
Acquisition of repertoire	New song selected from the alphabetized repertoire list that expands **Ss'** repertoire and prepares for the learning of a music rhythmic or melodic concept or element. Instructional context: when we are preparing a rhythmic element, the new song should be selected to prepare the next melodic element; when we are preparing a melodic element, the new song should be selected to prepare the new rhythmic element.
Presentation of a rhythmic or melodic element	**T** labels the name of the new musical element with rhythm or solfège syllables for the focus pattern.
Creative movement	Known song or game found in the alphabetized repertoire list. Focus on sequential development of age-appropriate movement skills through songs and folks games.
Presentation of a rhythmic or melodic element	**T** labels the name of the new musical element with rhythm or solfège syllables in a related pattern.
CLOSURE	
Review and summation	Review of lesson content; **T** may perform the next new song to be learned in a subsequent lesson found in the alphabetized repertoire list.

Table 2.8 has a sample presentation lesson for labeling sounds with syllables.

Table 2.8 Grade 2: Half Note, Lesson 4

Outcome	Presentation: labeling the sound that lasts two beats with the rhythm syllable *ta-ah*
INTRODUCTORY ACTIVITIES	
Warm-up	• Body warm-up • Beat activity Symphony No. 40, by W. A. Mozart (1756–1791) • Breathing: **Ss** practice blowing up a balloon and watch how air is released when deflating the balloon. • Resonance: explore a cow sound using low and high voices. Make sure **Ss** are inhaling and exhaling correctly with the support muscles. • Posture: remind **Ss** of the correct posture for singing.
Sing known songs	"Great Big House in New Orleans" CSP: F# • **Ss** sing the song and briefly play the game. • **T** adds a simple ostinato.
Develop tuneful singing Tone production Diction Expression	"Bobby Shafto" CSP: A • **Ss** sing the song. • **Ss** sing the song with a staccato "doo." • **Ss** sing the song with a legato "loo." • **Ss** perform the rhythm of "Bye, Bye, Baby" while **T** quietly sings the next song.
Review known songs and elements	"Rocky Mountain" CSP: D • **Ss** sing the song and tap the beat. • **T** sings phrases from "Rocky Mountain," "Bow Wow Wow," and other known songs; **Ss** echo-sing using rhythm syllables as they tap the beat.
CORE ACTIVITIES	
Teach a new song	"Ida Red" CSP: D • **T** sings the song as **Ss** move to the circle; demonstrate game. • After two or three cycles, **T** asks **Ss** to "be in charge" of phrase 1. • **Ss** sing "Ida Red" two times while **T** sings "Here Comes a Bluebird" as a partner song. • **T** plays last phrase of song on recorder as a melodic ostinato to the next song.

(*Continued*)

Table 2.8 (continued)

Presentation of music literacy concepts Describe what you hear with rhythm syllables	"Here Comes a Bluebird" CSP: A • **Ss** sing song and tap the beat. • **T** reviews kinesthetic, aural, and visual awareness activities. • **T**: "When we have one sound that lasts for two beats, we can use our rhythm syllables and say *ta-ah*." • **T** sings the target phrase with rhythm syllables and **Ss** copy. • **T** sings phrase 2 phrase on "loo," and **Ss** echo with rhythm syllables and keep the beat. • **T** sings phrase 2 with text, and individuals echo-sing with rhythm syllables while keeping the beat.
Creative movement	"Let Us Chase the Squirrel" CSP: D • **Ss** sing and play the game. • **Ss** choose instruments and create an ostinato to accompany the game.
Presentation of music literacy concepts Describe what you hear with rhythm syllables	"Bye, Bye, Baby" CSP: F-sharp • **Ss** sing the song and conduct. • **T** reviews labeling the sound. • **T**: "When we have one sound that lasts for two beats, we can use our rhythm syllables and say *ta-ah*." • **T** sings with rhythm syllables and claps the rhythm, and **Ss** copy. • **T** sings related patterns with text; **Ss** echo-sing phrases with rhythm syllables, clap the rhythm, and keep the beat. ○ "Who's That Tapping at the Window?" ○ "Are You Sleeping?"
SUMMARY ACTIVITIES	
Review lesson outcomes **Review the new song**	"Ida Red" CSP: D

Table 2.9 is a basic lesson plan template for labeling sounds with rhythmic or melodic syllables.

Table 2.9 Basic Lesson Plan Design for Notating Rhythmic or Melodic Elements

INTRODUCTION	
Performance and demonstration of known musical concepts and elements	**Ss** demonstrate their prior knowledge of repertoire and musical elements, including the new musical element to be presented through performance of songs selected from the alphabetized repertoire list.

(*Continued*)

Table 2.9 (continued)

CORE ACTIVITIES	
Acquisition of repertoire	New song selected from the alphabetized repertoire list that expands **Ss'** repertoire and prepares for the learning of a music rhythmic or melodic concept or element. Instructional context: when we are preparing a rhythmic element, the new song should be selected to prepare the next melodic element; when we are preparing a melodic element, the new song should be selected to prepare the next rhythmic element.
Presentation of a rhythmic or melodic element	**T** presents the notation in the focus pattern.
Creative movement	Known song or game found in the alphabetized repertoire list. Focus on sequential development of age-appropriate movement skills through songs and folk games.
Presentation of a rhythmic or melodic element	**T** presents the notation in related patterns.
CLOSURE	
Review and summation	Review of lesson content; **T** may perform the next new song to be learned in a subsequent lesson found in the alphabetized repertoire list.

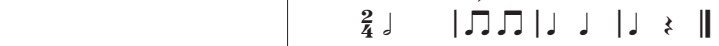
Table 2.10 is a sample of a presentation lesson.

Table 2.10 Grade 2: Half Note, Lesson 5

Outcome	Presentation: notating one sound that lasts two beats with a half note
INTRODUCTORY ACTIVITIES	
Warm-up	• Body warm-up • Beat activity Symphony No. 40, by W. A. Mozart (1756–1791) • Breathing: **Ss** practice blowing up a balloon and watch how air is released when deflating the balloon. • Resonance: explore a cow sound using low and high voices. Make sure **Ss** are inhaling and exhaling correctly with the support muscles. • Posture: remind **Ss** of the correct posture for singing.
Sing known songs	"Bobby Shafto" CSP: A • **Ss** sing and conduct the beat. "Great Big House in New Orleans" CSP: F • **Ss** sing the song and play the game.

(*Continued*)

Table 2.10 (continued)

Develop tuneful singing Tone production Diction Expression	"Button, You Must Wander" CSP: D • **Ss** sing the song. • **Ss** sing the song on the syllable "noh."
Review known songs and elements	"Bow Wow Wow" CSP: D • **Ss** sing the song. • **Ss** sing with rhythm syllables and conduct. • **T** sings phrases from "Bow Wow Wow" and "Rocky Mountain" as well as other known songs; **Ss** echo-sing using rhythm syllables as they tap the beat.
CORE ACTIVITIES	
Teach a new song	"Ida Red" CSP: F • **T** sings the song while **S**s show the phrases. • **Ss** identify the form of the song. (AA'BC) • **T** sings and **Ss** add beat lines. • **T** sings and **Ss** add bar lines and time signature. • **Ss** sing the song using body motions to show strong and weak beats.
Presentation of music literacy concepts Notate what you hear	"Here Comes a Bluebird" CSP: A • **Ss** sing song and conduct. • **T** reviews kinesthetic, aural, and visual awareness activities. • **T**: "When we have one sound that lasts for two beats, we can say *ta-ah*." • **Ss** sing the phrase using rhythm syllables and sing *ta-ah* instead of "long." • **Ss** identify the meter and conduct and say the rhythm syllables. • **T**: "When the beat is a quarter note, we can use a half note to represent a sound that lasts for two beats. A half note has a head and a stem." • **T**: "When we read music, we use traditional notation (with note heads). It looks like this":  • **Ss** sing with rhythm syllables while looking at the notation. • **T**: "Stick notation is an easy way to write rhythmic notation. Stick notation is traditional notation without the note heads. Our second phrase of 'Here Comes a Bluebird' in stick notation looks like this."

(*Continued*)

Table 2.10 (continued)

Creative movement	"Ida Red" CSP: D • **Ss** sing and conduct. • **T** directs part of the class to continue the ostinato while the remainder sing the song. Switch. • **T** briefly reviews the rules of the game. • **T** and **Ss** sing and play.
Presentation of music literacy concepts Notate what you hear	"Bye, Bye, Baby" CSP: F-sharp • **Ss** sing song and conduct. • **T** reviews visual presentation. • **Ss** sing with rhythm syllables and clap the rhythm. • **Ss** sing with rhythm syllables while pointing to imaginary beats below the rhythmic notation for the song. • **Ss** draw the beats under the rhythmic notation.
SUMMARY ACTIVITIES	
Review lesson outcomes **Review the new song**	"Ida Red" CSP: F

Chapter 3

Teaching Strategies

The goal of this chapter is to present teaching strategies for concepts and elements for second grade. The teaching strategies are a sequence of teaching activities that guide students' understanding of specific musical concepts and elements. They are presented according to the Houlahan and Tacka model of instruction and learning. In other words, they follow a specified order of instruction. Important components of the teaching strategies are the guiding questions that follow the kinesthetic activities in the cognitive phase of instruction and learning. The questions provide the metacognitive scaffolding that allows students to understand both the process and the product of teaching. Each component of the model of instruction and learning also promotes many opportunities for developing music skills. The teaching strategies are formulaic in structure; ultimately teachers will infuse these strategies with their own creativity to accommodate the changing settings of teaching situations.

We provide some of the most important techniques for preparing, presenting, and practicing musical elements. The instructor may add to any of these suggestions during the three phases of instruction.

These teaching strategies are presented in this chapter:

Introducing the Tonic Note of the Major Pentatonic Scale (Unit 2)
Half Note (Unit 3)
Trichord *mi re do* (Unit 4)
Sixteenth Notes (Unit 5)
Major Pentatonic Scale (Unit 6)
Quadruple Meter (Unit 7)

Introducing the Tonic Note of the Major Pentatonic Scale

Table 3.1 presents an overview of the important information required to teach *do*.

Table 3.1

Element	Concept	Focus Song	Present Syllables	Theory	Traditional Notation	Practice	Additional Songs
The tonic note of the major pentatonic scale	A pitch a skip lower than *mi*; five steps lower than *so* and six steps lower than *la*	"Bow Wow Wow"	*do*	Tonic note		$\frac{2}{4}$	"Wall-flowers," "Button, You Must Wander," "Dinah," "Rocky Mountain," "Knock the Cymbals"

Cognitive Phase: Preparation

Internalize Music Through Kinesthetic Activities

1. Sing "Bow Wow Wow" and keep the beat.
2. Sing "Bow Wow Wow" and point to a representation (Fig. 3.1) of the melodic contour of phrase 3 of "Little Tommy Tucker's Dog."
3. Sing "Bow Wow Wow" and show the melodic contour.
4. Sing "Bow Wow Wow" with rhythm syllables while showing the melodic contour.

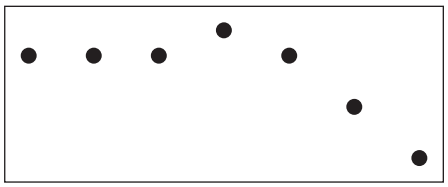


FIG. 3.1

Describe What You Hear

1. Assess the kinesthetic awareness.
2. Students sing the song and clap the melodic contour of the target phrase. Students mirror and clap the melodic contour with a partner.
3. Teacher and students sing phrase 3 on "loo" while keeping the beat before each question.
4. Determine the number of beats in the target phrase.
   T: "Andy, how many beats did we tap?" (four)
5. Determine which beat has the new musical element and determine the characteristics of the new musical element on that beat.
   T: "Andy, which beat has the lowest sound?" (fourth beat, last)
   T: "Let's sing the phrase on 'loo' but call the last pitch 'low.'" (Teacher demonstrates, pointing to the floor for "low.")
6. Determine known musical elements within the phrase.
   T: "Andy, which hand signs do we use for the two pitches on beat 3?" (*so-mi*)
   T: "Andy, which hand signs do we use for the pitches on beats 1 and 2?" (*so-so-so-la*)

T: "Let's sing with hand signs but on the fourth beat let's sing 'low' for the new note *so so so la so mi 'low.*'"

7. Call on individuals to sing the phrase. (Model the hand signs when singing.)
   T: "Let's sing it again together."

Create a Visual Representation of What You Hear

1. Assess kinesthetic and aural awareness by allowing the class to perform several of the kinesthetic and aural awareness activities.
2. Teacher sings the target phrase with a neutral syllable and asks students to create a visual representation of the melody of the target phrase. Students may use manipulatives. **T**: "Pick up what you need to recreate what you heard," or "Draw what you heard." Teacher assesses students' level of understanding.
3. Students share their representations with each other.
4. The teacher invites one student to the board to share a representation with the class. If necessary, corrections to the representation can be made by reviewing the aural awareness questions.
5. Students sing the third phrase of "Bow Wow Wow" with a neutral syllable and point to the representation, and then sing with known elements: *so so so la so mi low.*
6. Determine and write the rhythm for "Bow Wow Wow"; add bar lines and a time signature.

Associative Phase: Presentation

Label the Sound

Teacher presents new solfège syllables.

1. Briefly review kinesthetic, aural, and visual awareness.
2. **T**: "We call the low sound *do.*" Present the hand sign:

3. Class and individual students sing phrase 3 of "Bow Wow Wow" with solfège syllables and hand signs.
4. Teacher sings the words of phrase 3 of "Bow Wow Wow" and students echo-sing using solfège syllables and hand signs.
5. Teacher echo-sings with at least eight individuals.
6. Students identify *mi-do* as a skip.

Notate What You Hear

The teacher presents notation for new pitch.

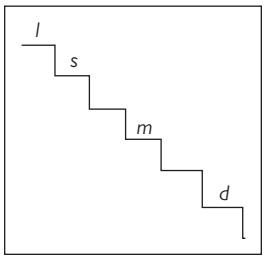


FIG. 3.2

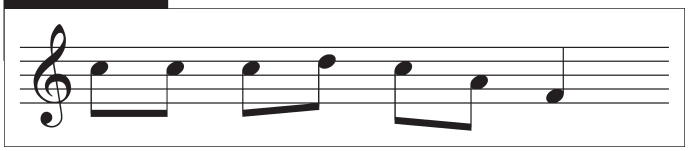
1. On the board place *do* on steps. (See Fig. 3.2.)
2. Write the traditional rhythm notation with solfège syllables.

Write the phrase with traditional rhythmic notation with solfège syllables beneath. The class sings the phrase with

solfège syllables and hand signs; individual students may come to the board, point to the melody, and sing.

3. State the rule of placement using the finger staff. "If *mi* is on a line, *do* is on the next line below. If *mi* is in a space, *do* is in the space below."
4. Write the melody in the staff, using different *do* positions, and review the rule of placement. Everyone points and sings. The class sings the phrase with solfège syllables and hand signs; individual students may come to the board, point to the melody, and sing. (See Fig. 3.3.)

FIG. 3.3



Assimilative Phase: Practice Music Skills

Aural Practice

Singing Solfège Syllables and Hand Signs

- Teacher sings known melodies with words and students echo-sing with solfège syllables.
  T: "I sing the words; you sing the hand signs."
  T: "Little Tommy Tucker's dog."
  Ss: "*so so so la so mi do.*"
  T: "Let's all go to Mary's house." (from "Wallflowers")
  Ss: "*so so so la so mi do.*"
  T: "Wallflowers, wallflowers." (from "Wallflowers")
  Ss: "*so mi do so mi do.*"
  T: "Old Woman, Old Woman."
  Ss: "*so mi do so mi do.*"
  T: "Bright eyes will find you, sharp eyes will find you." (from "Button, You Must Wander")
  Ss: "*la la la so do la la la so do.*"
  T: "No one in the house by Dinah Dinah." (from "Dinah")
  Ss: "*do do do do do mi so mi so mi.*"
  T: "Rocky mountain, rocky mountain, rocky mountain high." (from "Rocky Mountain")
  Ss: "*do do do mi do do do mo do do mi so so.*"
  T: "Oh law Suzie gal." (from "Knock the Cymbals")
  Ss: "*la la so mi do.*"
- Teacher sings known phrases on "loo" and students echo-sing with solfège syllables and hand signs.
  T: "I'll sing on 'loo,' you echo solfège syllables." Teacher sings motifs from known songs and students sing back with solfège syllables and hand signs.

Singing Intervals

- Teacher sings the intervals between the notes of the tone set, and students sing the intervals and identify whether it is a skip or a step.

- Teacher plays intervals on the piano melodically or harmonically and students identify whether the interval is a skip or step.

Part Work

- Use the third phrase of "Bow Wow Wow" as an ostinato.
- Students echo-sing four beat patterns provided by the teacher with solfège syllables and hand signs; begin singing at beat 3 of the teacher's pattern.
- Sing the song in canon if it is a pentatonic song.
- Sing the song in canon with a rhythmic ostinato.
- Sing the song in canon with a melodic ostinato.
- Combine a phrase as an ostinato as well as another motif from the song so that you are using two ostinatos at the same time. This works with pentatonic music.
- Students sing a major pentatonic song and teacher accompanies with a drone made up of *do* or *do-so* played on an instrument.

Improvisation

- Teacher sings a music question with solfège syllables and hand signs and students provide an answer. Question ends on *so* and after several activities ends on *re*. Answer ends on *do.*
- Student sings a music question with solfège syllables and hand signs and another student provides an answer.
- Student improvises a four-beat pattern. The next student begins a four-beat improvisation with the last two beats of the first student.

Inner Hearing

- Recognize familiar songs from teacher's hand signs.
- Teacher sings known phrases of songs and students sing back with solfège.

Visual Practice

Reading from Hand Signs

- Students sing known song from teacher's hand signs, including the new solfège pattern.
- Students sing known song from another student's hand signs, which include the new solfège pattern.
- Student reads a motif from the teacher's hand sign and plays on a classroom instrument. Teacher provides the starting place on the instrument.

Reading

- Read target motifs from the tone ladder.
- Read known melodies from the tone ladder.
- Read target motif from traditional rhythmic notation and solfège with solfège syllables and hand signs.
- Read a known song from traditional rhythmic notation with solfège syllables and hand signs.
- Read a known song with solfège syllables and conduct.
- Read a known song from staff notation with solfège syllables and hand signs.
- Read a known song from staff notation with solfège syllables and conduct.

- Transform target motif into a related pattern.
- Read an unknown song with solfège syllables and hand signs.
- Read an unknown song with solfège syllables and conduct.
- Teacher shows hand signs and students read after two beats in canon with hand signs.
- Transform a known folk song into another folk song.
- Read phrases of known song, notated with traditional rhythmic notation and solfège, and play on a classroom instrument.
- Read "Bow Wow Wow" from traditional rhythmic notation and solfège.
- Read "Bow Wow Wow" from staff notation.
- Read and play selected target phrases on the xylophone or tone bells. (See Fig. 3.4.)

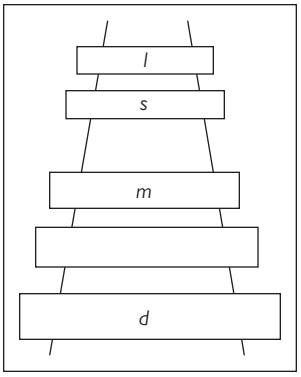


FIG. 3.4

Memory

- Read an unknown song with solfège syllables and hand signs. Teacher erases four beats each time and students memorize.

Read in Two Parts from Teacher's Hand Signs

- Students read in two parts from teacher's hand signs.

Writing

- Write all of "Bow Wow Wow" using stick notation with solfège syllables.
- Write "Bow Wow Wow" in staff notation.
- Write well-known melodic patterns from hand signs using stick or staff notation.
- Once these patterns are written, play them on the xylophone or bells.
- Write the target pattern in stick or traditional rhythmic notation with solfège syllables below.
- Write related patterns in stick and traditional rhythmic notation with solfège syllables below.
- Write the tone set of a known song on the board as a student or the class sings a known song using solfège syllables and hand signs.
- Write a known song in stick or traditional rhythmic notation with solfège syllables below.
- Fill the missing measures of a known song with the correct solfège syllables. Teacher may provide the rhythm but not the solfège syllables for the missing measure.
- Teacher sings an unknown song and students fill in the missing measures with the correct rhythms and solfège syllables.
- Students transcribe a song written in rhythmic notation with solfège syllables below into staff notation.
- Write a scale on the staff.

Improvisation

- Teacher sings a question phrase with solfège syllables and hand signs and a student chooses from four patterns written on the board to use as an answering

phrase. One of the phrases should be four beat bars to encourage students to make up their own answers.
- The teacher writes a known folk song in traditional rhythmic notation and solfège but leaves out four beats. Students read with solfège syllables and one student improvises four-beat melody that uses the new melodic note.
- Students improvise a new folk song to a given form and scale. For example, students compose a new melody using the form ABAB. Teacher provides students with the A phrase and students musically improvise the B phrase and should end on *do*.

Memory
- Read an unknown song with solfège syllables and hand signs. Teacher erases four beats each time and students memorize.
- Read an unknown song with solfège syllables and conduct. Teacher erases four beats each time and students memorize.

Inner Hearing
- Recognize familiar songs from teacher's hand signs.
- Teacher sings known phrases of songs and students sing back with solfège syllables and signs.
- The teacher provides students with four flash cards with rhythm and students must identify the song and arrange flash cards in the correct order.
- Students sing known songs but inner-hear the phrase containing the new target pattern.
- Students sing a song but have to inner-hear the song from a signal provided by the teacher. Students sing the song aloud from a signal provided by teacher.

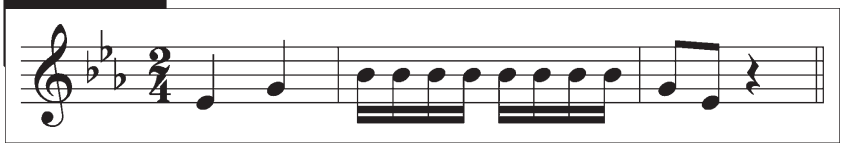
Part Work
- Divide the class into two groups. Group 1 sings the song with solfège and hand signs and group 2 sings a rhythmic ostinato that is read from notation.
- Divide the class into two groups. Group 1 sings the song with solfège and hand signs and group 2 sings a melodic ostinato that is read from notation.
- Divide the class into two groups. Group 1 sings the song with solfège and hand signs and group 2 sings a descant with solfège and hand signs that is read from notation.
- Read a known song with solfège syllables and hand signs. Divide the class into two groups and perform the activity in canon after two beats, group 1 singing and group 2 clapping in canon.
- Read a known song with solfège syllables and conducting. Divide the class into two groups and perform the activity in canon after two beats, group 1 singing and group 2 clapping in canon.
- Read a known song with solfège syllables while showing hand signs with the left hand and conducting with the right hand. Divide the class into two groups; group 1 performs the activity and group 2 claps rhythm in canon after two beats.

- Students sing a known song and clap the rhythm of another well-known song simultaneously.
- Students sing a known song, tap a rhythm from traditional rhythmic notation with right hand, and tap an ostinato with the left hand.
- Sing scales in canon.

Listening

- "Allegro," from Symphony No. 1, by W. A. Mozart (1756–1791) (Fig. 3.5)

FIG. 3.5



Sight Singing

Micheál Houlahan and Philip Tacka. *Sound Thinking: Music for Sight-Singing and Ear Training*, Vol. 1 (New York: Boosey & Hawkes), p. 51, nos. 6–7.

Zoltán Kodály. *Kodály Choral Library: 333 Elementary Exercises* (London: Boosey & Hawkes), 1963. These exercises explore the *do-mi* interval: nos. 7 and 15. Nos. 6, 16, 24, 25, 26, 27, 53, and 54 explore the *so-mi-do* intervals. The *la-so-mi-do* intervals are explored in nos. 28 and 51.

Half Note

Table 3.2 presents an overview of the important information required to teach the half note.

Table 3.2

Element	Concept	Focus Song	Present Syllables	Theory	Traditional Notation	Practice	Additional Songs
Half note	A note that lasts for two beats	"Here Comes a Bluebird"	ta-ah	Tie	𝅗𝅥	*do*	"Are You Sleeping?" "Who's That Tapping at the Window?" "Let Us Chase the Squirrel," "Phoebe in Her Petticoat"

Cognitive Phase: Preparation

Internalize Music Through Kinesthetic Activities

1. Sing "Here Comes a Bluebird" and keep the beat.
2. Sing "Here Comes a Bluebird" and clap the rhythm.
3. Sing and point to a representation of phrases 2 and 4. (See Fig. 3.6.)

FIG. 3.6

4. Divide the class into two groups; group 1 performs the beat, and group 2 performs the rhythm. Reverse.
5. Sing "Here Comes a Bluebird," walk the beat, and clap the rhythm.

Describe What You Hear

1. Assess the kinesthetic awareness.
2. Teacher and students sing phrase 2 on "loo" while performing the beat before each question.
3. Determine the number of beats in phrase 2.
   T: "Andy, how many beats did we keep?" (eight)
   T: "Andy, which beat has no sound?" (the last one, 8)
4. Determine which beat has the new musical element.
   T: "Andy, where did we sing the longest sound?" (at the beginning)
   T: "Andy, on which beats did we sing the long sound?" (1 and 2)
5. Teacher and students sing phrase 2 on "loo" and keep the beat.
   T: "Let's sing on 'loo' and say *long* for beats 1 and 2."
   T: "Let's sing and clap the whole phrase with rhythm syllables and say 'long' for beats 1 and 2." (See Fig. 3.7.)

FIG. 3.7

Create a Visual Representation of What You Hear

1. Assess kinesthetic and aural awareness by allowing the class to perform several of the kinesthetic and aural awareness activities.
2. The teacher sings the target phrase with a neutral syllable and asks students to create a visual representation of the target phrase. Students may use manipulatives.
3. **T**: "Pick up what you need to recreate what you heard" or "Draw what you heard." Teacher assesses students' level of understanding.
4. Students share their representations with each other.
5. The teacher invites one student to the board to share a representation with the class. If necessary, corrections to the representation can be made by reviewing the aural awareness questions.
6. Students sing the second phrase of "Here Comes a Bluebird" with a neutral syllable and point to the representation, then sing with known elements: *"long" ta di ta di ta ta ta* (rest).

Associative Phase: Presentation

Label the Sound

Teacher presents new rhythm syllables.

1. Quickly review kinesthetic, aural, and visual stage.
2. **T**: "When we hear one sound lasting for two beats we can call it 'ta-ah.'"
3. Teacher sings the target phrase with "loo" and individual students echo-sing with rhythm syllables.
4. Repeat this step with related patterns from known songs.

Notate What You Hear

Teacher will present notation for new sound.

1. **T**: "We can use a half note to represent a sound that lasts for two beats. A half note has a note head and a stem."
2. **T**: "Our second phrase of 'Here Comes a Bluebird' looks like this, and we can read it using our rhythm syllables":

3. **T**: "When we write the target phrase we can write using traditional rhythm notation or stick notation":

4. **T**: "We can read this rhythm pattern using our rhythm syllables."
5. Teacher sings rhythm syllables while pointing to the heartbeats, and students echo-sing using rhythm syllables while pointing to the heartbeats.
6. **T**: "We can count with numbers."
7. Teacher may also explain the "tie" by writing two tied quarter notes to represent the half note.

Assimilative Phase: Practice Music Skills

Aural Practice

Singing with Rhythm Syllables

- Teacher sings known melodies with words and students echo-sing with rhythm syllables.
  T: "I sing the words; you sing rhythm syllables."
  T: "*Hey, diddledum a day day day.*"
  Ss: "*ta—ah ta di ta di ta ta ta (rest).*"
  T: "*Brother John, brother John.*"
  Ss: "*ta ta ta—ah ta ta ta—ah.*"
  T: "*Who's that tapping at the window?*"
  Ss: "*ta—ah ta—ah ta di ta di ta ta.*"
  T: "*Who's that knocking at the door?*"
  Ss: "*ta—ah ta—ah ta di ta di ta (rest).*"
- Teacher claps or sings known phrases on "loo" and students echo-sing with rhythm syllables and keep the beat.
  T: "I'll clap a rhythm or sing with 'loo'; you echo rhythm syllables."
  1. Students echo-sing four-beat melodic patterns, containing a new rhythm provided by the teacher, with rhythm syllables and clapping the rhythm.

2. Students echo-sing four-beat melodic patterns, containing a new rhythm provided by the teacher, with rhythm syllables and conduct.
3. Students sing known melodies with rhythm syllables and keep the beat.
4. Students sing known melodies with rhythm syllables and conduct.
5. Teacher sings known and unknown motifs and students sing back with rhythm syllables.

Part Work

1. Use the target phrase as an ostinato to accompany a known song.
2. Combine the target phrase as an ostinato as well as another motif from the song so that you are using two ostinatos at the same time.
3. Teacher claps a rhythm and students follow in canon after two beats.
4. Students perform a two-part rhythmic reading exercise. Group 1 performs the upper part and group 2 the lower part. Switch.
5. Students perform a two-part rhythmic reading exercise. Perform the upper part with right hand and lower part with left hand.

Improvisation

1. Improvise an ostinato that incorporates the new rhythmic pattern.
2. Teacher claps and says the rhythm syllables in a question phrase that uses a new pattern, and a student provides an answer.
3. Student claps and says the rhythm syllables in a question phrase that uses a new pattern and another S offers an answer.
4. Student improvises a four-beat pattern. The next student begins a four-beat improvisation with the last two beats of the first student.

Inner Hearing

1. Teacher sings known phrases of songs and students sing back with rhythm syllables and clapping.
2. Teacher sings known phrases of songs and students sing back with rhythm syllables and conducting.

Visual Practice

Reading

- Change one song to another. Students read and clap the rhythm of the second phrase of "Here Comes a Bluebird" (written on the board). Teacher changes one beat at a time on the board and students clap each change until the eight-beat rhythm is changed to the first eight beats of "Who's That Tapping at the Window?" Students clap and say the rhythm and identify the song. Sing with words and rhythm syllables. (Keep in mind that at this stage, students are reading notation patterns and keeping the beat or clapping the rhythm—not conducting. Duple and quadruple meter are often fluctuating in performance practice. We choose not to introduce the concept of quadruple meter until the end of second grade. You may choose otherwise.)
- Read in traditional notation. Have "Are You Sleeping?" rhythm on the board in traditional notation and have students point and sing with rhythm syllables.
- Read in canon. Write the rhythm of "Are You Sleeping?" on the board; students read and clap in canon simultaneously. Students perform in canon using two different instruments.

- Match song titles to a matching rhythm. List the titles of four songs on the board. Students match rhythms in stick notation to the song titles.
  "Here Comes a Bluebird"
  "Knock the Cymbals"
  "Are You Sleeping?"
- A half note rest reading exercise may be found in the *Kodály Choral Library: 333 Elementary Exercises* (London: Boosey & Hawkes, 1963), no. 89.

Writing

- Echo-singing: teacher sings the first phrase of "Are You Sleeping?" and students sing the phrase back to the teacher using rhythm syllables. A student writes each rhythm on the board.
- Write the rhythm. Student identifies "Knock the Cymbals" from teacher's clapping and writes rhythm for each phrase. Teacher invites one student to write the last phrase on the board.
- Sing "Who's That Tapping at the Window?" on "loo"; teacher claps the rhythm while a student pats the beat. Select four individuals to echo-sing an eight-beat phrase with rhythm names. Direct all of those students to write their phrases on the board.
- Write melodies using a tie instead of a half note.
- Introduce the half note rest.
- Dictation: a student writes the rhythm of a known listening example through dictation. Students will review "In the Hall of the Mountain King," from *Peer Gynt*, by Edvard Grieg (1843–1907) and write the rhythm using this procedure:
  Play or sing the music to be written for dictation.
  Students sing the phrase and tap the beat.
  Students sing the phrase and clap the rhythm.
  Students sing the phrase with rhythm syllables.
  Students memorize the musical example.
  Simultaneously sing and write the phrase using stick notation.

Improvisation

- Question and answer. Teacher uses the first eight beats of "Who's That Tapping at the Window?" as a rhythmic question on the board, and students clap back any possible rhythmic answers. Their answers must contain at least one half note.
- Students read flash cards in stick notation as a class. Individual students clap flash cards, creating a new rhythm if they are presented with a blank card.
- Flash card improvisation. Teacher puts four flash cards on the board. Students are asked to choose one and clap it as an answer to the teacher's question. Eventually, teacher takes away flash cards and students improvise an original answer.
- One student claps a question phrase and chants rhythm syllables, and another student chooses from four patterns from the board to use as an answering phrase. One phrase should just include four heartbeats.
- Teacher writes a known folk song in traditional rhythmic notation but leaves out four beats. Students read and clap the rhythm and one student improvises four-beat rhythms that use a new rhythm pattern for the missing measure.

Memory

- Read an unknown song with rhythm syllables and clap the rhythm. Teacher erases four beats each time and students memorize.
- Read an unknown song with rhythm syllables and conduct. Teacher erases four beats each time and students memorize.

Inner Hearing

- Recognize familiar songs from teacher's clapping
- Teacher sings known phrases of songs and students sing back with rhythm syllables and keep the beat.
- Teacher supplies students with four flash cards with rhythm and they must identify the song and arrange flash cards in the correct order.

Part Work

- Divide the class into two groups. Group 1 sings the song with solfège syllables and hand signs, and group 2 taps a rhythmic ostinato that is read from notation.
- Read a known song with rhythm syllables and clap the rhythm. Divide the class into two groups and perform the activity in canon after two beats.
- Read a known song with rhythm syllables and conduct. Divide the class into two groups and perform the activity in canon after two beats.
- Students read a known song with rhythm syllables while tapping the rhythm with their left hands and conducting with their right hands. Divide the class into two groups and perform the activity in canon after two beats.
- Read a known song with rhythm syllables and clap the rhythm. Divide the class into two groups. One group performs the activity from the beginning and the other from the end of the song.
- Read a known song with rhythm syllables and conduct. Divide the class into two groups; one group performs the activity from the beginning and the other from the end of the song.
- Students read a known song with rhythm syllables while tapping the rhythm with their left hands and conducting with their right hands. Divide the class into two groups. One group performs the activity from the beginning and the other from the end of the song.
- Students sing a known song and clap the rhythm of another well-known song simultaneously.
- Students sing a known song, tap a rhythm from traditional rhythmic notation with the right hand and tap an ostinato with the left hand.

Listening

- "Aase's Death," no. 11 from *Peer Gynt Suite*, Op. 46, by Edvard Grieg (1843–1907). The work uses the note values quarter note, eighth note, half note, and quarter rest.
- "Rondo No. 1" for piano, by Béla Bartók (1881–1945). Themes A, B, and C use quarter notes, eighth notes, half notes, and quarter rest.
- "Allegretto" (Romanze), from Symphony No. 85, "La Reine," by Joseph Haydn (1732–1809).
- "The Great Gate of Kiev," from *Pictures at an Exhibition*, by Modest Mussorgsky (1839–1881).

- *A Short Story*, Op. 27, Book 1, No. 13, by Dimitri Kabalevsky (1904–1987). Change the rhythm of "Blue" into the rhythm of *A Short Story*.
- Béla Bartók (1881–1945), *For Children*, eighty-five pieces originally in four volumes (revised Boosey & Hawkes, 1947), "Study for Left Hand." Uses a half note tied to a quarter note and other half notes. Also uses half note rests in the left hand.

Sight Singing

- Micheál Houlahan and Philip Tacka. *Sound Thinking: Music for Sight-Singing and Ear Training*, vol. 1 (New York: Boosey & Hawkes, 1995), pp. 33–56.
- Denise Bacon, *50 Two-Part Exercises,* No. 4.
- Zoltán Kodály. *Kodály Choral Library: 333 Elementary Exercises.* No. 89 for reading the half note rest.

Trichord *mi re do*

Table 3.3 presents an overview of the important information required to teach *mi re do*.

Table 3.3

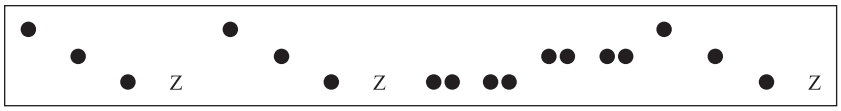
Element	Concept	Focus Song	Present Syllables	Theory	Traditional Notation	Practice	Additional Songs
Trichord *mi-re-do*	Three pitches that move by step	"Hot Cross Buns"	*mi-re-do*	Trichord *mi-re-do*	*re* on different staff placements	Half note 𝅗𝅥	"Bow Wow Wow," "All Around the Buttercup," "Rocky Mountain," "Ida Red," "Button, You Must Wander"

Cognitive Phase: Preparation

Internalize Music Through Kinesthetic Activities

1. Sing song and keep the beat.
2. Play a kinesthetic game that sets the students up to show the melodic contour with their bodies. Using these motions allows students to show high, medium, and low as they're playing a hand-clapping game:
   A. "Hot": clap partner's hands
   B. "Cross": clap your own hands
   C. "Buns": pat
3. Sing and keep the beat.

FIG. 3.8



4. Point to a visual representation of the whole song (Fig. 3.8).
5. Show the melodic contour.
6. Sing "Hot Cross Buns" with rhythm syllables while showing the melodic contour.

Describe What You Hear

1. Assess the kinesthetic awareness.
2. Sing the target phrase before asking each question.
3. Teacher and students sing phrase 1 of "Hot Cross Buns" on "loo."
4. Determine the number of beats in the first phrase of "Hot Cross Buns."
   T: "Andy, how many beats did we keep?" (four)
   Teacher and students sing on "loo."
5. Determine the characteristics of pitches.
   T: "Andy, how many different pitches did we sing?" (three)
   T: "Andy, describe the three pitches." (they move down)
   T: "Andy, do our three pitches move in skips or steps?" (steps)

Create a Visual Representation of What You Hear

1. Assess kinesthetic and aural awareness by allowing the class to perform several of the kinesthetic and aural awareness activities.
2. Teacher sings the target phrase with a neutral syllable and asks students to create a visual representation of the target phrase. Students may use manipulatives.
   T: "Pick up what you need to recreate what you heard" or "Draw what you heard."
   Teacher assesses students' level of understanding.
3. Students share their representations with each other.
4. Teacher invites one student to the board to share a representation with the class. If necessary, corrections to the representation can be made by reviewing the aural awareness questions.
5. Students sing the first phrase of "Hot Cross Buns" with a neutral syllable and point to the representation, and then sing with known elements: "loo loo loo."
6. Determine the rhythm and perform the song with the melodic contour and rhythm syllables.
7. Teacher and students identify the intervals between the notes of the trichord as steps.

Associative Phase: Presentation

Describe What You Hear with Solfège Syllables

Teacher presents new solfège syllables.

1. Quickly review kinesthetic, aural, and visual awareness.
2. **T**: "We call these three pitches that move in steps *mi-re-do.*" Show the hand signs.
3. Sing "*mi re do*" with hand signs.

4. Teacher sings phrase 1 of "Hot Cross Buns" with solfège syllables and hand signs and students echo.
5. Perform the activity with at least eight students.

Notate What You Hear

State the rule of placement for *re* using the finger staff. **T**: "If *mi* is on a line and *do* is on the line below, *re* is in the space between. If *mi* is in a space and *do* is in the space below, *re* is on the line between."

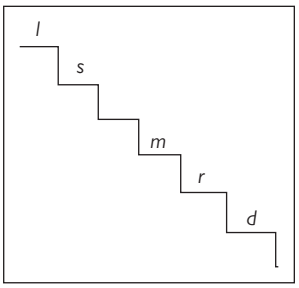


FIG. 3.9

1. Teacher presents the steps on the board used to name solfège syllables. (See Fig. 3.9.)

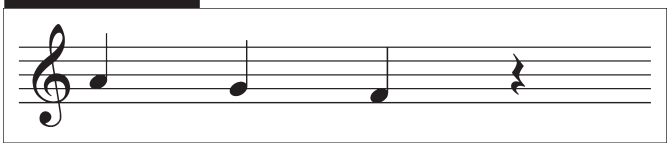
2. Teacher presents the traditional rhythmic notation and solfège syllables.

   ♩ ♩ ♩ 𝄽
   m r d

Write the target melody with traditional rhythmic notation and solfège syllables beneath. Individual students sing and point to the melody on the board as the class sings the song with solfège syllables and hand signs.

3. Teacher reviews the rule of placement.
4. Teacher presents the staff notation (Fig. 3.10).

FIG. 3.10



Write the target melody on the staff. Individual students sing and point to the melody on the board written on the staff as the class sings the song with solfège syllables and hand signs.

Assimilative Phase: Practice Music Skills

Aural Practice

Singing with Solfège Syllables and Hand Signs

- Teacher sings known melodies with words and students echo-sing with solfège syllables.
  T: "I sing the words; you sing the hand signs."
  T: "Hot cross buns."
  Ss: "*mi re do*."
  T: "Bow wow wow."

Ss: "*mi re do.*"
T: "One two three."
Ss: "*do re mi.*"
T: "Just choose me."
Ss: "*mi re do.*"
T: "Hang your head and cry."
Ss: "*mi mi re re do.*"
T: "Do remember me."
Ss: "*mi mi re re do.*"
T: "Never never die."
Ss: "*re re mi re do.*"
T: "Are you sleeping, are you sleeping?"
Ss: "*do re mi do do re mi do.*"
T: "Frog in the meadow can't get him out."
Ss: "*mi mi mi re do mi mi mi do.*"
T: "Take a little stick and stir him about."
Ss: "*mi mi mi mi re do mi mi mi do.*"

- Teacher sings known melodic patterns with "loo" and students echo-sing with solfège syllables and hand signs.

Singing Intervals

- Teacher sings the intervals between the notes of the tone set, and students sing the intervals and identify whether each is a skip or a step.

Part Work

- Use the target phrase as an ostinato.
- Students echo-sing four-beat patterns provided by the teacher with solfège and hand signs but begin singing at beat 3 of the teacher's pattern.
- Sing the song in canon if it is a pentatonic song.
- Sing the song in canon with a rhythmic ostinato.
- Sing the song in canon with a melodic ostinato.
- Combine a phrase as an ostinato as well as another motif from the song so that you are using two ostinatos at the same time. This works with pentatonic music.
- Students sing a major pentatonic song and teacher accompanies with a drone made of up *do* or *do-so* played on an instrument.

Improvisation

- Teacher sings a music question with solfège syllables and hand signs and students answer. Question ends on *so* and after several activities ends on *re*. Answer ends on *do*.
- One student sings a music questions with solfège syllables and hand signs and another student gives an answer.
- Student improvises a four-beat pattern. The next student begins a four-beat improvisation with the last two beats of the first student.

Inner Hearing

- Students recognize familiar songs from teacher's hand signs.
- Teacher sings known phrases of songs and students sing back with solfège.

Visual Practice

Reading

- Practice reading *mi-re-do* and *do-re-mi* for a few lessons working in staff notation. Consider using four-beat patterns from "All Around the Buttercup," "Rocky Mountain," and "Tideo."
- Write motives of "Rocky Mountain," "Hot Cross Buns," and "Mama, Buy Me a Chiney Doll" on the board. Students must decide which pattern fits which song.
- Put the solfège steps on the board. Teacher points to various notes and the students sing with hand signs. This activity is a preparation for sight singing.
- Read "Frog in the Meadow" from staff notation and identify the song.
- Read "Closet Key" with staff notation using first and second endings.
- Read and play four-beat patterns on the xylophone or bells. (See Fig. 3.11.)

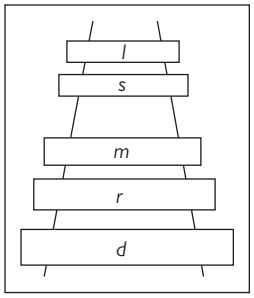


FIG. 3.11

Memory

- Read an unknown song with solfège syllables and hand signs. Teacher erases four beats each time and students memorize.

Read in Two Parts from Teacher's Hand Signs

- Students read in two parts from teacher's hand signs.

Writing

- Write the target pattern in stick or traditional rhythmic notation with solfège syllables.
- Write related patterns in stick and traditional rhythmic notation with solfège syllables.
- Write the tone set of a known song on the board as a student or class sings a known song in solfège syllables.
- Write a known song in stick or traditional rhythmic notation.
- Fill the missing measures of a known song with the correct solfège syllables. Teacher can furnish the rhythm, but not the syllables, for the missing measure.
- Teacher sings an unknown song and students fill in the missing measures with the correct rhythms and solfège syllables.
- Students transcribe a song written in rhythmic notation and solfège syllables into staff notation.
- Write a scale on the staff and mark the half steps.

Improvisation

- Teacher sings a question phrase with solfège syllables and hand signs, and a student chooses four patterns from the board to use as an answering phrase. One phrase should just include four heartbeats.
- Teacher writes a known folk song in traditional rhythmic notation and solfège but leaves out four beats. Students read with solfège and one student improvises a four-beat melody that uses the new melodic note.
- Students improvise a new folk song to a given form and scale. For example, they compose a new melody using the form ABAB. Teacher gives students the A phrase and students improvise the B phrase; it should end on *do*.

Memory

- Read an unknown song with solfège syllables and hand signs. Teacher erases four beats each time and students memorize.
- Read an unknown song with solfège syllables and conduct. Teacher erases four beats each time and students memorize.

Inner Hearing

- Recognize familiar songs from teacher's hand signs.
- Teacher sings known phrases of songs and students sing back with solfège syllables and signs.
- Teacher gives every student four flash cards with four-beat rhythmic patterns and students must identify the song and arrange flash cards in the correct order.
- Students sing known songs but inner-hear the phrase containing the new target pattern.

- Students sing a song but have to inner-hear the song from a signal given by the teacher. Students sing the song aloud at a signal from the teacher.

Part Work

- Divide the class into two groups. Group 1 sings the song with solfège syllables and hand signs and group 2 taps a rhythmic ostinato that is read from notation.
- Divide the class into two groups. Group 1 sings the song with solfège syllables and hand signs and group 2 sings a melodic ostinato that is read from notation.
- Divide the class into two groups. Group 1 sings the song with solfège syllables and hand signs and group 2 sings a descant with solfège and hand signs that is read from notation.
- Read a known song with solfège syllables and hand signs. Divide the class into two groups and perform the activity in canon after two beats, group 1 singing and group 2 clapping in canon.
- Read a known song with solfège syllables and conducting. Divide the class into two groups and perform the activity in canon after two beats, group 1 singing and group 2 clapping in canon.
- Read a known song with solfège syllables while showing hand signs with left hand and conducting with right hand. Divide the class into two groups; group 1 performs the activity and group 2 claps rhythm in canon after two beats.

- Students sing a known song and clap the rhythm of another well-known song simultaneously.
- Students sing a known song, tap a rhythm from traditional rhythmic notation with the right hand, and tap an ostinato with the left hand.

Listening

- "Largo," movement 2 from Symphony No. 9, "New World Symphony," by Antonin Dvořák (1841–1904).
- Listening to *mi-re-do*: Zoltán Kodály, *Katalinka*, choral work for treble voices.

Sight Singing

- Micheál Houlahan and Philip Tacka. *Sound Thinking: Music for Sight-Singing and Ear Training*, vol. 1 (New York: Boosey & Hawkes), pp. 33–56.
- *Kodály Choral Library: 333 Elementary Exercises* (London: Boosey & Hawkes, 1963), nos. 50, 52, 53, 221, 222, 224, 232, 235, 244–245, 255, 257–258. Exercises 1, 2, 3, 5, 6, 10, 12, 16, 17, and 18 explore the *do-re* interval. For the *mi-re-do* intervals, nos. 48–55. To explore the *so-mi-re-do* intervals, nos. 215–238.
- Denise Bacon, *50 Easy Two-Part Exercises*: 8, 9, 18–21, 26, and 27.

Sixteenth Notes

Table 3.4 presents an overview of the important information required to teach sixteenth notes.

Table 3.4

Element	Concept	Focus Song	Present Syllables	Theory	Traditional Notation	Practice	Additional Songs
Four sixteenth notes	Four sounds on a beat	"Paw Paw Patch"	*takadimi*			*do* penta-tonic scale	"Dinah," "Dance Josey," "Old Brass Wagon," "Tideo," "Kookaburra"

Cognitive Phase: Preparation

Internalize Music Through Kinesthetic Activities

1. Sing "Paw Paw Patch" and keep the beat.
2. Sing and clap the rhythm.
3. Sing and point to a representation of phrase 1 (Fig. 3.12).

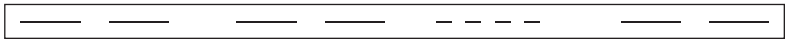


FIG. 3.12

4. Sing "Paw Paw Patch," walk the beat, and clap the rhythm.
5. Two students perform beat and rhythm on two different instruments.

Describe What You Hear

1. Assess the kinesthetic awareness.
2. Teacher and students sing phrase 1 and keep the beat.
3. Determine the number of beats in phrase 1 of "Paw Paw Patch."
   T: "Andy, how many beats did we keep?" (four)
4. Determine the number of sounds on each beat.
   T: "Andy, which beat has the most sounds?" (beat 3)
   T: "Andy, how many sounds are on beat 3?" (four)
   T: "Andy, if beat 3 has four sounds, how many sounds are on each of the other beats?" (two)

Teacher and students sing with rhythm syllables on the known beats and sing "loo" on beat 3.

Create a Visual Representation of What You Hear

1. Assess kinesthetic and aural awareness by allowing the class to perform several of the kinesthetic and aural awareness activities.
2. Teacher sings the target phrase with a neutral syllable and asks students to create a visual representation of the target phrase. Students may use manipulatives.
   T: "Pick up what you need to recreate what you heard" or "Draw what you heard."
   Teacher assesses students' level of understanding.
3. Students share their representations with each other.
4. Teacher invites one student to the board to share a representation with the class. If necessary, corrections to the representation can be made by reviewing the aural awareness questions.
5. Students sing the first phrase of "Paw Paw Patch" with a neutral syllable and point to the representation, and then sing with known elements: *ta di ta di "loo loo loo loo" ta di.*

Associative Phase: Presentation

Label the Sound

Teacher presents new rhythm syllables.

1. Briefly review the kinesthetic, aural, and visual awareness activities.
2. **T**: "When we hear four sounds on a beat we call it '*ta ka di mi*.'"
3. Teacher and students sing whole song with rhythm syllables and clap the rhythm.
4. Teacher echo-sings with at least eight students.

Notate What You Hear

Teacher presents notation for new sound.

1. **T**: "We can use four sixteenth notes to represent four sounds on a beat.
   A sixteenth note has a note head and a stem and two flags. Four sixteenth notes have a double beam."

2. **T**: "Our first phrase of 'Paw Paw Patch' looks like this:"

3. **T**: "We can read this rhythm pattern using our rhythm syllables."
4. Teacher sings rhythm syllables while pointing to the heartbeats; students echo-sing using rhythm syllables while pointing to the heartbeats.
5. **T**: "We can count with numbers."
6. **T**: "Stick notation is an easy way to write rhythmic notation. Stick notation is traditional notation without the note heads for quarter and eighth notes. Our first phrase of 'Paw Paw Patch' looks like this in stick notation":

Assimilative Phase: Practice Music Skills

Aural Practice

Singing with Rhythm Syllables

- Teacher sings known melodies with words and students echo-sing with rhythm syllables.

  T: "I sing the words; you sing rhythm syllables."
  T: "Where O where is pretty little Suzie."
  Ss: "*ta di ta di ta ka di mi ta di*."
  T: "No one in the house but Dinah Dinah."
  Ss: "*ta ka di mi ta di ta di ta di.*"
  T: "No one in the house but me I know."
  Ss: "*ta ka di mi ta di ta di ta.*"
  T: "Strumming on the old banjo."
  Ss: "*ta ka di mi ta di ta (rest).*"
  T: "Chicken on the fencepost, can't dance Josey."
  Ss: "*ta ka di mi ta di ta di ta di*."
  T: "Circle to the left, old brass wagon."
  Ss: "*ta ka di mi ta ta di ta di.*"
  T: "Jingle at the window Tideo."
  Ss: "*ta ka di mi ta di ta di ta.*"

- Teacher claps or sings known melodies with "loo" and students echo-sing with rhythm syllables.
  T: "I'll clap a rhythm, you echo rhythm syllables."
- Students echo-sing four-beat melodic patterns, containing new rhythm furnished by the teacher, with rhythm syllables and clapping the rhythm.
- Students echo-sing four beat melodic patterns, containing a new rhythm supplied by the teacher, with rhythm syllables, and keep the beat.
- Students sing known melodies with rhythm syllables and keep the beat.
- Students sing known melodies with rhythm syllables and conduct.

- Teacher sings known and unknown motifs and students sing back with rhythm syllables.

Part Work
- Use the target phrase as an ostinato to accompany a known song.
- Combine the target phrase as an ostinato as well as another motif from the song so that you are using two ostinatos at the same time.
- Teacher claps a rhythm and students follow in canon after two beats.
- Students perform a two-part rhythmic reading exercise. Group 1 performs the upper part and group 2 the lower part. Switch.
- Student performs a two-part rhythmic reading exercises. Perform the upper part with right hand and lower part with left hand.

Improvisation
- Improvise an ostinato that incorporates the new rhythmic pattern.
- Teacher claps and says the rhythm syllables in a question phrase that uses new pattern, and students give an answer.
- One student claps and says the rhythm syllables in a question phrase that uses new pattern; another student provides an answer.
- Students change rhythm of a song and incorporate sixteenth notes.
- A student improvises a four-beat pattern. The next student begins a four-beat improvisation with the last two beats of the first student.

Inner Hearing
- Teacher sings known phrases of songs and students sing back with rhythm syllables and conducting.

Visual Practice

Reading
- Read target motif from traditional rhythmic notation with rhythm syllables.
- Read a known song with rhythm syllables and clap the rhythm.
- Read a known song with rhythm syllables and conduct.
- Read a known song with rhythm syllables while tapping the rhythm with the left hand and conducting with the right hand.
- Transform target motif into a related pattern.
- Read an unknown song with rhythm syllables and clap the rhythm.
- Read an unknown song with rhythm syllables and conduct.
- Transform a known folk song into another folk song.
- Read the rhythm of a known song and play on a classroom percussion instrument.

Writing
- Write the target pattern in stick or traditional rhythmic notation.
- Write related patterns in stick and traditional rhythmic notation.
- Write a known song in stick or traditional rhythmic notation.

- Fill the missing measures of a known song with the correct rhythms.
- Teacher sings an unknown song and students fill in the missing measures with the correct rhythms.
- Students notate rhythm patterns by teacher and add the bar lines and time signature.

Improvisation

- Teacher claps a question phrase and chants rhythm syllables; students choose from four patterns on the board to use as an answering phrase. One phrase should just include four heartbeats.
- One student claps a question phrase and chants rhythm syllables, and another student chooses four patterns from the board to use as an answering phrase. One phrase should just include four heartbeats.
- Teacher writes a known folk song in traditional rhythmic notation but leaves out four beats. Students read and clap the rhythm, and one improvises four-beat rhythms that use new rhythm pattern for the missing measure.

Memory

- Read an unknown song with rhythm syllables and clap the rhythm. Teacher erases four beats each time and students memorize.

Inner Hearing

- Recognize familiar songs from teacher's clapping.
- Teacher sings known phrases of songs, and students sing back with rhythm syllables and keep the beat.
- Teacher gives students four flash cards with rhythm; they must identify the song and arrange flash cards in the correct order.

Part Work

- Divide the class into two groups. Group 1 sings the song with solfège and hand signs and group 2 taps a rhythmic ostinato that is read from notation.
- Students read a known song with rhythm syllables and clap the rhythm. Divide the class into two groups and perform the activity in canon after two beats.
- Students read a known song with rhythm syllables and conduct. Divide the class into two groups and perform the activity in canon after two beat.
- Students read a known song with rhythm syllables while tapping the rhythm with the left hand and conducting with the right hand. Divide the class into two groups and perform the activity in canon after two beat.
- Students read a known song with rhythm syllables and clap the rhythm. Divide the class into two groups; one performs the activity from the beginning and the other from the end of the song.
- Students read a known song with rhythm syllables and conduct. Divide the class into two groups, one group performing the activity from the beginning and the other from the end of the song.
- Students read a known song with rhythm syllables while tapping the rhythm with the left hand and conducting with the right hand. Divide the class into two

groups; group 1 performs the activity from the beginning and group 2 from the end of the song.
- Students sing a known song and clap the rhythm of another well-known song simultaneously.
- Students sing a known song, tap a rhythm from traditional rhythmic notation with right hand, and tap an ostinato with the left hand.

Listening
- "Solfeggetto" for piano by C. P. E. Bach (1714–1788).
- "Prelude in C Minor," from Book 1 of the *Well-Tempered Clavier,* by J. S. Bach (1685–1750).
- "Knight Rupert," from *Album for the Young*, no. 12 by Robert Schumann (1810–1856).
- "Andante" (variation 3), from Symphony No. 94, by Joseph Haydn (1732–1809).
- *Rondo alla Turca*, by W. A. Mozart (1756–1791), theme 1.

Sight Singing
Micheál Houlahan and Philip Tacka. *Sound Thinking: Music for Sight-Singing and Ear Training*, vol. 1 (New York: Boosey & Hawkes), pp. 57–70.

Major Pentatonic Scale

Table 3.5 presents an overview of the important information required to teach the major pentatonic scale.

Table 3.5

Element	Concept	Focus Song	Present Syllables	Theory	Traditional Notation	Practice	Additional Songs
Major pentatonic scale	Five pitches *do re mi so la* with a skip between *mi* and *so.* Ends on *do.*	"Rocky Mountain"	*do, re, mi, so, la*	Major pentatonic scale	*do-re-mi-so-la* written on different staff placements		"Cut the Cake," "Knock the Cymbals," Button, You Must Wander"

Cognitive Phase: Preparation

Internalize Music Through Kinesthetic Activities

1. Sing "Rocky Mountain" and keep the beat.
2. Sing "Rocky Mountain" and show the melodic contour of the fourth phrase.

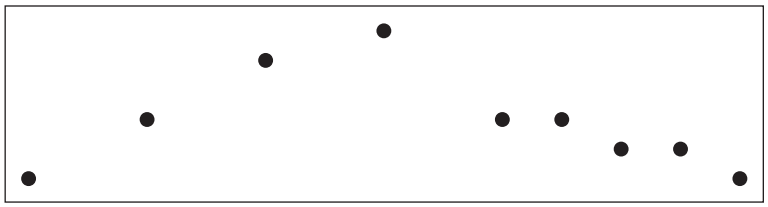


FIG. 3.13

3. Sing the fourth phrase of "Rocky Mountain" and point to a representation of the melodic contour at the board (Fig. 3.13).
4. Sing "Rocky Mountain" with rhythm syllables while showing the melodic contour.

Describe What You Hear

1. Assess the kinesthetic awareness.
2. Sing the last phrase while keeping the beat before asking each question below.
3. Determine the lowest and highest notes in the fourth phrase of "Rocky Mountain."
   T: "Andy, sing the lowest note of the phrase." (*do*)
   T: "Andy, sing the highest note of the phrase." (*la*)
4. Determine the solfège syllables from the lowest to the highest pitch.
   Teacher sings the last four beats of the phrase on "loo."
   T: "Andy, sing that with solfège syllables and hand signs." (*mi mi re re do*)
   Teacher sings first four beats on "loo."
   T: "Andy, sing that with solfège syllables and hand signs." (*do mi so la*)
5. Teacher and students sing all pitches in the phrase from lowest to highest, the *do* pentatonic scale.
   T: "Andy, how many different pitches did we sing? (five)
   T: "Andy, sing those five pitches with solfège and hand signs from the lowest to the highest pitch."
6. Teacher and students sing the five pitches with solfège syllables and hand signs; teacher invites several students to echo the pattern with solfège syllables and hand signs.

Create a Visual Representation of What You Hear

1. Assess kinesthetic and aural awareness by allowing the class to perform several of the kinesthetic and aural awareness activities.
2. Create a visual representation of the major pentatonic scale. The teacher sings the notes of the major pentatonic on a neutral syllable and asks students to create a visual representation of the five-note scale. Students may use manipulatives or pencil and paper.
3. Students share their representations with each other.

4. The teacher invites one student to the board to share a representation with the class. If necessary, corrections to the representation can be made by reviewing the aural awareness questions.
5. Students sing the scale ascending and then descending (point backward) on a neutral syllable and point to the representation, and then sing the known solfège syllables *do re mi so la.*

Associative Phase: Presentation

Label the Sound

Teacher presents new solfège syllables.

1. Assess the kinesthetic, aural, and visual awareness activities with the focus song "Rocky Mountain."
2. Teacher identifies the solfège syllables of phrase 4 of "Rocky Mountain."
3. Students perform with solfège syllables and hand signs.
4. Students perform with solfège syllables and conduct.
5. Students sing the notes of the fourth phrase from lowest to highest.
6. Teacher and students sing the five pitches of phrase 4 of "Rocky Mountain" and label this as "a *do* pentatonic scale." **T**: "This can also be termed a 'pentatonic scale' because it has five different pitches with a skip between *mi* and *so* and *major* pentatonic because the lowest note is *do* and the piece of music ends on *do.* We can refer to this note as the tonic note of the major pentatonic scale."
7. Teacher sings the major pentatonic scale from low to high; students echo and identify the intervals as steps or skips.
8. Teacher sings the major pentatonic scale from high to low; students echo and identify the intervals as steps or skips.

Notate What You Hear

Teacher presents notation for new sound.

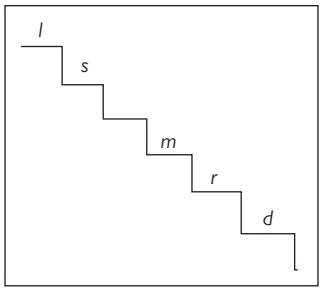
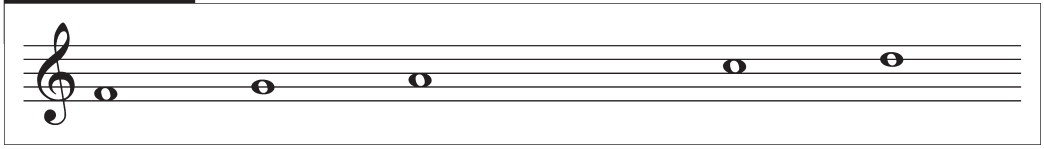


FIG. 3.14

1. Present the notes of the major pentatonic scale on the tone ladder. Students sing the target phrase with solfège syllables. Teacher presents the notes on the tone ladder. Identify the steps between the notes of the phrase as steps or skips. Present the name of the scale.
2. Write the target melody with traditional rhythmic notation and solfège. Individual students sing and point to the melody on the board as the class sings the song with solfège syllables and hand signs. **T**: "The major pentatonic scale looks like this on our steps [Fig. 3.14]. Identify all steps and skips."
3. Explain the rule of placement for the notes of the pentatonic scale using a finger staff.
4. Present the notation for the *do* pentatonic scale on the staff in different *do* positions. Present the *do* pentatonic scale in staff notation (Fig. 3.15).

FIG. 3.15



5. Write the target melody on the staff. Individual students sing and point to the melody written on the staff as the class sings the song with solfège syllables and hand signs.
6. Write the pentatonic scale on the staff in several staff placements, and identify the intervals as steps or skips.

Assimilative Phase: Practice Music Skills

Aural Practice

Singing with Solfège Syllables and Hand Signs

- Teacher sings known melodies with words, and students echo-sing with solfège syllables.
  T: "I sing the words; you sing the hand signs."
  T: "Do do do do, do remember me."
  Ss: "*do mi so la mi mi re re do*."
  T: "Clap your hands together, then you cut the cake."
  Ss: "*so mi so mi la so mi mi re re do.*"
  T: "Knock the cymbals do-o-do."
  Ss: "*do mi so mi mi mi mi.*"
  T: "Knock the cymbals do-o-do."
  Ss: "*do mi so mi re mi re.*"
  T: "Knock the cymbals do-o-do."
  Ss: "*do mi so mi mi mi mi.*"
  T: "Oh laud Suzie gal."
  Ss: "*la la so mi do*."
  T: "Bright eyes will find you, sharp eyes will find you."
  Ss: "*la la la so do la la la so do.*"
  T: "Button you must wander everywhere."
  Ss: "*do do do re mi so re so do*."
- Teacher sings known melodies with "loo," and students echo-sing with solfège syllables.
  T: "I'll sing on 'loo'; you echo solfège syllables."
- Students echo-sing four beat melodic patterns, containing new music element provided by the teacher, with solfège syllables and hand signs.
- Students echo-sing four-beat melodic patterns, containing new music element furnished by the teacher, with solfège syllables and conduct.
- Students sing known melodies with solfège syllables and keep the beat.
- Students sing known melodies with solfège syllables and conduct.

- Teacher sings known and unknown motifs and students sing back with rhythm syllables.

Singing Intervals

- Teacher sings the intervals between the notes of the tone set; students sing the intervals and identify whether it is a skip or a step.
- Teacher plays intervals on the piano melodically or harmonically and students identify whether the notes are a step or skip apart.

Part Work

- Use the target phrase as an ostinato
- Students echo-sing four-beat patterns supplied by the teacher with solfège syllables and hand signs, but begin singing at beat 3 of the teacher's pattern.
- Students sing the song in canon.
- Students sing the song in canon with a rhythmic ostinato.
- Students combine a phrase as an ostinato as well as another motif from the song so that you are using two ostinatos at the same time. This works with pentatonic music.
- Students sing a major pentatonic song and teacher accompanies with a drone made of up *do* or *do-so* played on an instrument.

Improvisation

- Teacher sings a music questions with solfège syllables and hand signs and students give an answer. Question ends on *so* and after several activities ends on *re*. Answer ends on *do.*
- One student sings a music question with solfège syllables and hand signs and another student answers.
- A student improvises a four-beat pattern. The next student begins a four-beat improvisation with the last two beats of the first student.

Inner Hearing

- Recognize familiar songs from teacher's hand signs.
- Teacher sings known phrases of songs and students sing back with solfège.

Visual Practice

Read from Hand Signs

- Student reads from teacher's hand signs.
- Transform the target pattern into four-beat patterns found in the students' song material.
- Interval practice through echo-singing and hand signs:
  T: "*do re*."
  Ss: "That's a step."
  T: "*re mi*."
  Ss: "That's a step."
  T: "*mi so*."
  Ss: "That's a skip."

T: "*so la*."
Ss: "That's a step."
T: "*la so*."
Ss: "That's a step."
T: "*so mi*."
Ss: "That's a skip."
T: "*mi re*."
Ss: "That's a step."
T: "*re do*."
Ss: "That's a step."

Reading

- Read "Rocky Mountain" in stick notation and staff notation. Read the range of notes from lowest to highest.
- Read "Knock the Cymbals" with first and second endings and identify the range of notes from lowest to highest.
- Read and play the range of all known pentatonic songs on the xylophone or bells.
- Divide the class into two parts. The teacher shows different hand signs from the right and left hand; students read.
- Read and play the range of all known pentatonic songs on the xylophone or bells. (See Fig. 3.16.)
- Read with absolute letter names.

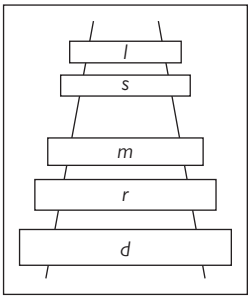


FIG. 3.16

Teaching Absolute Letter Names

1. After five notes of the major pentatonic scale (*do re mi so la*) are introduced, the teacher may begin to teach absolute letter names. Most often, letter names are taught in association with an instrument such as the recorder. Before reaching this point, the students should be able to transpose solfège syllables to at least the keys of C, F, and G *do* positions. The preparation period for teaching absolute letter names requires considerable concentration on the part of the students. They must understand the idea of transposing. For example, they should be able to modulate through the use of hand signs. This is accomplished as follows:
2. The teacher leads the students as they sing in solfège syllables and shows hand signs with the right hand.
3. At an arbitrary point in the singing, the teacher stops on a particular solfège syllable and changes that hand sign to another hand sign with the left hand. From this point the teacher leads the singing in another key (transposition). This will need careful practice. For example:

   Right hand, D = *do: do re mi so* (*so* = *mi* in left hand)
   Left hand, F = *do: mi re do do*

   This type of activity needs quite a bit of practice. The teacher should use familiar melodic terms and patterns that may be taken from song material that is being used in the classroom.

4. The recorder, xylophone, or bells may be introduced before letter names. This is done to have the students become used to a stabilized pitch. The tuning fork can be used on the "a" staff line to show the actual pitch of A= 440. The point is to make the students aware that one sound can have different names.
5. If appropriate, introduce the piano keyboard to students.
   A. Introduce the letter names.
   B. Play a note from the keyboard and write it on the board, *do* = C, D, or F. Use this as an activity for finding the starting pitches of songs. This may be done before showing the notation of all the pitches.
6. Working in various *do* positions must precede conscious learning of absolute letter names. This is accomplished through singing, modulating, and writing. Just before presenting letter names, the teacher must concentrate on one *do* area. It is best to present at least three notes at a time. The teacher should work in the G-*do* key area.
   A. Sing "Hot Cross Buns" in G = *do*.
   B. Write the tone set on the board for *do re mi*.
   C. Introduce the treble clef and the note G.
   D. Introduce A from the tuning fork.
   E. Introduce the note B and identify the notes as G A B.
   F. Sing "Hot Cross Buns" with hand signs and letter names in the key of G.
   G. Transpose to the key of F and then the key of C, using solfège syllables and letter names.
7. Here is a sequence that may be used to teach notes on the recorder:
   A. Sing the song(s) with solfège syllables and hand signs.
   B. Link the solfège syllables to fingering.
   C. Link the solfège to absolute note names.
      G A B = *do re mi*
      A G E = *la so mi*
      F G A = *do re mi*
      G A B D = *do re mi so*
      F G A C = *do re mi so*
      G A B D E = *do re mi so la*
      F G A C D = *do re mi so la*

   Ultimately, the range of playing should be from middle C to E' (a tenth). Use of these ten notes is enough to secure all the pentatonic scales in the keys of C, F, and G.

Memory

- Read an unknown song with solfège syllables and hand signs. Teacher erases four beats each time and students memorize.

Read in Two Parts from Teacher's Hand Signs

- Students read in two parts from teacher's hand signs.

Writing

- Write "Rocky Mountain" in stick notation and staff notation. Write the range of notes from lowest to highest and highest to lowest.

- Read or write well-known melodic patterns from hand signs, stick notation, or staff notation. Write the letter names of the notes on the staff.
- Examples to read and write and use for improvisation activities from repertoire: "Rocky Mountain," "Great Big House in New Orleans," "Wallflowers," "Mama, Buy Me a Chiney Doll."
- Write melodic patterns found in song repertoire from memory or when dictated by the teacher using stick or staff notation.
- Expand reading and writing of melodic patterns from four to eight to sixteen beats.
- Sight-sing melodic phrases and songs with solfège syllables.
- Aurally identify solfège syllables from known motifs and write them in staff notation.

Improvisation

- Teacher sings a question phrase with solfège syllables and hand signs and a student chooses from four patterns on the board to use as an answering phrase. One phrase should just include four beats.
- Teacher sings a question phrase with solfège syllables and hand sings, another student chooses from four patterns from the board to use as an answering phrase. One phrase should just include four beats.
- The teacher writes a known folk song in traditional rhythmic notation and solfège syllables but leaves out four beats. Students read with solfège syllables, and one student improvises a four-beat melody that uses the new melodic note.
- Students improve a new folk song to a give form and scale. For example, they compose a new melody using the form ABAB. Teacher provides students with the A phrase and students improvise the B phrase and should end on *do*.

Memory

- Read an unknown song with solfège syllables and hand signs. Teacher erases four beats each time and students memorize.
- Read an unknown song with solfège syllables and conduct. Teacher erases four beats each time and students memorize.

Inner Hearing

- Recognize familiar songs from teacher's hand signs.
- Teacher sings known phrases of songs and students sing back with solfège syllables and signs.
- Teacher gives students four flash cards each with rhythm patterns and students must identify the song and arrange flash cards in the correct order.
- Students sing known songs but inner-hear the phrase containing the new target pattern.
- Students sing a song but have to inner-hear the song from a signal provided by the teacher. They sing the song aloud with a signal from the teacher.

Part Work

- Divide the class into two groups. Group 1 sings the song with solfège and hand signs and group 2 taps a rhythmic ostinato that is read from notation.
- Divide the class into two groups. Group 1 sings the song with solfège and hand signs and group 2 sings a melodic ostinato that is read from notation.
- Divide the class into two groups. One group sings the song with solfège and hand signs and the other group sings a descant with solfège and hand signs that is read from notation.
- Read a known song with solfège syllables and hand signs. Divide the class into two groups and perform the activity in canon after two beat, group 1 singing and group 2 clapping in canon.
- Read a known song with solfège syllables and conducting. Divide the class into two groups and perform the activity in canon after two beat, group 1 singing and group 2 clapping in canon.
- Read a known song with solfège syllables while showing hand signs with the left hand and conducting with the right hand. Divide the class into two groups, one performing the activity and the other clapping rhythm in canon after two beats.
- Students sing a known song and clap the rhythm of another well-known song simultaneously.
- Students sing a known song, tap a rhythm from traditional rhythmic notation with right hand, and tap an ostinato with left hand.
- Sing scales in canon.

Listening

- "Largo," movement 2 from Symphony No. 9, *New World Symphony*, by Antonin Dvořák (1841–1904). The following solfège syllables may be sung to the melody as students are listening, or they may do hand signs when they hear the melody:

mi so so mi re do re mi so mi re mi so so mi re do re mi re do do

- "Goodbye, Old Paint," from *Billy the Kid Suite*, by Aaron Copland (1900–1990).
- The folk song "Goodbye, Old Paint" is a *do* pentatonic melody. Students should learn the song and listen to the composition by Copland. The following solfège syllables may be sung to the melody as students are listening, or they may do hand signs when they hear the melody:

  la so la do la la so mi re do la so la do la la so mi re do

Sight Singing

Micheál Houlahan and Philip Tacka. *Sound Thinking: Music for Sight-Singing and Ear Training*, vol. 1 (New York: Boosey & Hawkes), pp. 33–56.

Quadruple Meter

Table 3.6 presents an overview of the important information required to teach quadruple meter.

Table 3.6

Element	Concept	Focus Song	Present Syllables	Theory	Traditional Notation	Practice	Additional Songs
Time signature	A pattern of four beats, one strong and three weak, within a measure	"Are You Sleeping?"		bar lines, measures, double bar lines, time signature	4/4 𝅝 –	*do, re, mi, so, la, do* pentatonic scale	"Knock the Cymbals," "Button, You Must Wander"

Cognitive Phase: Preparation

Internalize Music Through Kinesthetic Activities

1. Sing "Are You Sleeping?" and keep the beat.
2. Sing "Are You Sleeping?" and clap an ostinato: *clap pat pat pat*.
3. Students point to a representation of strong and weak beats in phrase 1 (Fig. 3.17).

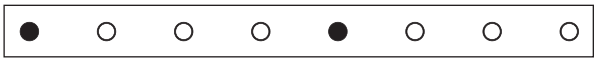


FIG. 3.17

Describe What You Hear

1. Assess the kinesthetic awareness.
2. Teacher and students sing phrase 1 and keep the beat with a *pat clap clap clap* body ostinato.
3. Determine the number of beats in phrase 1 of "Are You Sleeping?"
   T: "Andy, how many beats did we keep?" (eight)
4. Determine whether the students feel the stress in the strong beats.

T: "Andy, are all the beats the same, or are some beats stronger?" (some are stronger)

5. Determine which beats are strong and which are weak.
   T: "Andy, which beats are stronger?" (1 and 5)
   T: "If beats 1 and 5 are strong, all the other beats are _____." (weak)
   T: "Let's sing and show our strong and weak beats."
   Teacher and students sing and keep the beat with an ostinato: pat, shoulders, shoulders, shoulders; pat, shoulders, shoulders, shoulders.

Create a Visual Representation of What You Hear

1. Assess kinesthetic and aural awareness by allowing the class to perform several of the kinesthetic and aural awareness activities.
2. The instructor sings the target phrase with a neutral syllable and asks students to create a visual representation of the strong and weak beats. Consider using pencil and paper for this representation.
3. Students share their representations with each other.
4. The instructor invites one student to the board to share a representation with the class. If necessary, corrections to the representation can be made by reviewing the aural awareness questions.
5. Students sing the first phrase of "Are You Sleeping?" with a neutral syllable and point to the representation.
6. Sing with rhythm syllables and clap the rhythm.
7. Sing with solfège syllables and hand signs for phrase 1.

Associative Phase: Presentation

Label the Sound

Teacher will present new element.

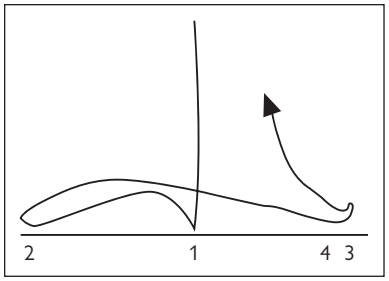


FIG. 3.18

1. Briefly review the kinesthetic, aural, and visual awareness activities.
2. **T**: "In music we call the strong beats accents, and we can show it by conducting." Students sing "Are You Sleeping?" and conduct. (See Fig. 3.18.)

Students perform the target pattern with rhythm syllables and conducting. Individual students echo the rhythm syllables and conduct. Perform this activity with the rhythm of the entire song.

Notate What You Hear

Teacher presents notation for new element.

1. Sing song and keep the beat.
2. Sing song with rhythm syllables and conduct.
3. Teacher notates the rhythm of the song on the board without bar lines.
   T: "Just as we do in $\frac{2}{4}$ time, we put a bar line before each strong beat."
   T: "At the end we draw a double bar line."

T: "Andy, how many beats are between the bar lines?" (four)
T: "At the beginning, we write the number of beats in each 'measure.' (A measure is the distance between two bar lines.)"

T: "When we had two beats in each measure, what number did we put at the beginning?" (two)
T: "How many beats do we have in each measure now?" (four)
T: "There are four beats in each measure. So, we put a number 4 at the beginning. The first beat in each measure is strong, and beats 2, 3, and 4 in each measure are weak."
T: "Each beat is a quarter note long, so we can write $\frac{4}{4}$ as our time signature."

4. Teach students how to count using numbers and conduct in quadruple meter.
5. Introduce the whole note and whole note rest. Devise an exercise so students can aurally identify one sound that last four beats. Do the same so students can aurally identify a measure that has a whole note rest.

Assimilative Phase: Practice Music Skills

Aural Practice

Singing and Conducting

- Teacher sings known melodies with words and students echo-sing with conducting:
  "Are You Sleeping?"
  "Knock the Cymbals"
  "Button, You Must Wander"
- Students echo-sing four-beat melodic patterns, containing new rhythm provided by the teacher, with rhythm syllables and conducting; include a whole note or a whole note rest.
- Teacher sings known and unknown motifs, and students sing back with rhythm syllables and conducting; include a whole note or a whole note rest.

Part Work

- Use a four-beat ostinato to accompany known songs in quadruple meter.
- Combine the target phrase as an ostinato as well as another motif from the song so that you are using two ostinatos at the same time.
- Teacher claps a rhythm and students follow in canon after four beats and conduct.
- Students perform a two-part rhythmic reading exercise in quadruple meter. Group 1 performs the upper part and group 2 the lower part. Switch.
- Students performs a two-part rhythmic reading exercises in quadruple. Perform the upper part with right hand and lower part with left hand.

Improvisation

- Teacher conducts and says the rhythm syllables in a question phrase that uses a new pattern; students give an answer and conduct.
- One student conducts and says the rhythm syllables in a question phrase that uses a new pattern, and another student answers while conducting.

- Students change meter of a known duple meter song to quadruple meter. It's important to change the tempo and accents when making this change.
- One student improvises a four-beat pattern and conducts. The next student begins a four-beat improvisation with the last two beats of the first student and conducts.

Inner Hearing

- Teacher sings known phrases of songs, and students sing back with rhythm syllables as they conduct.

Visual Practice

Reading

- Read "Knock the Cymbals" from stick notation without bar lines on the board. Select individual students to sing while the others put strong beats on their imaginary tambourines, or play on real instruments (for example, louder instrumentation on first beat and softer instrument on beats 2, 3, and 4).
- Using traditional notation, transform the first four beats of each phrase of "Are You Sleeping?" into "Knock the Cymbals."
- Read "Duerme pronto" and play it on an instrument. (See Fig. 3.19.)

FIG. 3.19 "Duerme Pronto"

Source: Reprinted from *Vamos a Cantar* with permission of the Kodály Institute at Capital University.

- Read a known song with rhythm syllables and conduct.
- Read a known song with rhythm syllables while tapping the rhythm with the left hand and conducting with the right hand.
- Read an unknown song with rhythm syllables and conduct.
- Read a known song with numbers for counting and conduct.
- Read an unknown song with numbers for counting and conduct.
- Transform a known folk song in quadruple meter into another folk song in quadruple meter.
- Read the rhythm of a known song in quadruple and play on classroom percussion instruments.
- Read phrase of a known song with traditional notation and solfège or from the staff in quadruple meter, and play on the xylophone or tone bells.

Writing

- After reading the rhythm of "Are You Sleeping?" on the board:
  T: "Andy, circle the strong beats and then add bar lines."

- Writing rhythms from "Button, You Must Wander":
  T claps a four-beat rhythm and students place magnets on the board to show each beat.
  Ss then put the rhythm on the board one phrase at a time, and add bar lines.
  T modifies the rhythm from "Button, You Must Wander" two beats at a time and has **Ss** change rhythm themselves until entire song is changed to "Are You Sleeping?" Then sing melody with rhythm syllables.
  T, after a rhythmic improvisation exercise: "Andy, come to the board and write your rhythm of the first phrase on the board."
  Complete the missing measures of a known song such as "Button, You Must Wander" or "Are You Sleeping?"
- Formulate a worksheet where students have to add stems to notes and bar lines to complete a selected song.
- Write "Duerme pronto" from memory.

Improvisation
- Teacher conducts a question phrase and chants rhythm syllables; students choose from four patterns from the board to use as an answering phrase. One phrase should just include four heartbeats.
- One student claps a question phrase and chants rhythm syllables; another chooses from four patterns on the board to use as an answering phrase. One phrase should just include four heartbeats.
- The teacher writes a known folk song in traditional rhythmic notation but leaves out four beats. Students read and clap the rhythm, and one improvises four-beat rhythms that use a new rhythm pattern for the missing measure.

Memory
- Read an unknown song with rhythm syllables and clap the rhythm. Teacher erases four beats each time and students memorize.
- Read an unknown song with rhythm syllables and conduct. Teacher erases four beats each time and students memorize.

Inner Hearing
- Recognize familiar songs from teacher's clapping.
- Teacher sings known phrases of songs and students sing back with rhythm syllables and keep the beat.
- Teacher gives students four flash cards each with rhythm, and students must identify the song and arrange flash cards in the correct order.

Part Work
- Divide the class into two groups. Group 1 sings the song with solfège and hand signs and group 2 sings taps a rhythmic ostinato that is read from notation.
- Read a known song with rhythm syllables and clap the rhythm. Divide the class into two groups, and perform the activity in canon after two beats.
- Read a known song with rhythm syllables and conduct. Divide the class into two groups, and perform the activity in canon after two beats.
- Read a known song with rhythm syllables while tapping the rhythm with the left hand and conducting with the right hand. Divide the class into two groups, and perform the activity in canon after two beats.

- Read a known song with rhythm syllables and clap the rhythm. Divide the class into two groups; one performs the activity from the beginning and the other from the end of the song.
- Read a known song with rhythm syllables and conduct. Divide the class into two groups, one performing the activity from the beginning and the other from the end of the song.
- Read a known song with rhythm syllables while tapping the rhythm with the left hand and conducting with the right hand. Divide the class into two groups; group 1 performs the activity from the beginning and group 2 from the end of the song.
- Students sing a known song and clap the rhythm of another well-known song simultaneously.
- Students sing a known song, tap a rhythm from traditional rhythmic notation with right hand, and tap an ostinato with left hand.

Listening

- "March," from *The Love for Three Oranges*, by Serge Prokofiev (1891–1953).
- "Tortoises," from *Carnival of the Animals*, by Camille Saint-Saëns (1835–1921).
- "Round Dance," from *For Children*: eighty-five pieces originally in four volumes, by Béla Bartók (1881–1945) (revised, London: Boosey & Hawkes, 1947).

Sight Singing

- Denise Bacon, *50 Easy Two–Part Exercises*, no. 6.
- *Kodály Choral Library: 333 Elementary Exercises* (London: Boosey & Hawkes, 1963), nos. 61, 65, 68, 76, and 79.

Developing a Lesson Plan Design Based on the Teaching Strategies

The goal of this section is to show how our model of instruction and learning incorporates information for developing musical literacy into the preparation/practice and presentation lesson plan designs.

In the cognitive phase of learning, students explore a music concept moving through three stages of learning. In stage 1, they learn to internalize music and construct kinesthetic awareness. In stage 2, they learn to describe the characteristics of the new concept by constructing aural awareness. In stage 3, they construct a representation of the new concept. The stages of learning in this phase are explored in three lesson plans.

In the associative phase of learning, students learn how to describe the sounds of music with rhythm or solfège syllables and how to translate these sounds into music notation. Stage 1 is aural presentation of the new rhythmic or melodic syllables and hand signs using known song material that contains the target pattern (the most frequent pattern that contains the new element) and related patterns. Stage 2 is visual presentation of the target pattern using traditional notation. Each stage of learning here is explored in a lesson plan.

In the assimilative phase of learning, students practice and gain fluency in integrating the new element into their vocabulary of other known rhythmic and melodic elements. In stage 1, students aurally practice the rhythm or solfège syllables and hand signs for the new element with music skills. In stage 2, students visually practice the new element with musical skills. Aural practice should take place independently from visual practice, but visual practice should

never take place without recourse to aural practice. These stages of learning take place in a concentrated manner over three lessons and may be practiced independently or combined.

Figure 3.20 demonstrates how the phases of learning are reflected in different types of lessons.

FIG 3.20 Connecting Lessons Plans to Phases of Learning and Instruction

PHASE ONE: THE COGNITIVE PHASE (PREPARATION)
Lesson 1
Stage 1: internalizing music through kinesthetic activities: constructing kinesthetic awareness **Ss** listen to **T** sing the new song. **Ss** perform the new song with movement. Rationale: to match patterns of experience to patterns of music
Lesson 2
Stage 2: describing what you hear: constructing aural awareness by responding to questions **Ss** aurally analyze the characteristics of the new musical element with **T's** help. **Ss** describe the characteristics of the new element. Rationale: to verbalize what they perceive
Lesson 3
Stage 3: developing a representation from memory: constructing visual awareness **Ss** create a visual representation based on their aural understanding. Rationale: to visually represent what they have heard and verbalized
⇩ PHASE TWO: THE ASSOCIATIVE PHASE (PRESENTATION)
Lesson 4
Stage 1: associate the sound of the new element with solfège or rhythmic syllables.
Lesson 5
Stage 2: associate traditional notation with the sound of the new musical element.
After lesson five, the new element is now referred to as a *known* element.
⇩ PHASE THREE: ASSIMILATIVE PHASE (PRACTICE)
After the fifth lesson, **T** begins with the introduction of another new element in preparation/practice and presentation lesson plan cycle. During the practice segments of these lessons, **T** assimilates the known element. Stage 1: **Ss** aurally practice music skills, assimilating the new element, in familiar and new songs. Stage 2: **Ss** visually practice music skills, assimilating the new element, in familiar and new songs.

The lesson plan designs and lesson plans below represent how students begin the process of understanding the sounds of a new element before learning how to notate it. These plans

show where the various phases and stages of learning take place. We include after each plan design a segment from an actual lesson plan so you can see how these ideas translate into practical applications in the classroom. For the purposes of showing you examples of lesson plans, we use these elements:

New element	Grade 2, Unit 3, Teaching Half Note
Known element	Grade 2, Unit 3, Practicing *do*
New element	Grade 2, Unit 4, Teaching *re*
Known element	Grade 2, Unit 4, Practicing Half Note

Lesson 1: Kinesthetic

Table 3.7 shows the lesson plan template for developing a preparation/practice lesson plan framework for the cognitive phase of learning, stage 1.

Table 3.7

Outcome	
INTRODUCTORY ACTIVITIES	
Warm-up	
Sing known songs	
Develop tuneful singing **Tone production** **Diction** **Expression**	
Review known songs and elements	
CORE ACTIVITIES	
Teach a new song	
Preparation of new concept Develop knowledge of music literacy concepts Internalize music through kinesthetic activities	**Cognitive Phase, Stage 1** **Ss** listen to the instructor sing the focus song. **Ss** perform the focus song with a movement that demonstrates the concept. Rationale: to match patterns of experience to patterns of music
Creative movement	
Practice music performance and literacy skills Reading and listening	
SUMMARY ACTIVITIES	
Review lesson outcomes Review the new song	

Table 3.8 shows a lesson plan for developing a preparation/practice lesson plan framework for the cognitive phase of learning, stage 1.

Table 3.8 Grade 2: Half Note, Lesson 1

Outcome	Preparation: internalizing a sound that lasts for two beats through kinesthetic activities Practice: reading and singing melodies with the solfège syllables *la, so, mi*, and *do*
INTRODUCTORY ACTIVITIES	
Warm-up	
Sing known songs	
Develop tuneful singing Tone production Diction Expression	
Review known songs and elements	
CORE ACTIVITIES	
Teach a new song	
Develop knowledge of music literacy concepts Internalize music through kinesthetic activities	"Here Comes a Bluebird" CSP: A • **Ss** sing the song and briefly play the game. • **Ss** sing "Here Comes a Bluebird" while keeping the beat. • **Ss** sing "Here Comes a Bluebird" while tapping the rhythm. • **Ss** sing "Here Comes a Bluebird," pointing to a representation of phrases 2 and 4. • **T** divides **Ss** into two groups. All sing "Here Comes a Bluebird" while group A performs the beat and group B performs the rhythm. Reverse the parts. • **Ss** sings "Here Comes a Bluebird" while walking the beat and tapping the rhythm. One **S** may play the beat on an instrument while another plays the rhythm.
Creative movement	
Practice and performance of music literacy concepts Reading	
SUMMARY ACTIVITIES	
Review lesson outcomes Review the new song	

Lesson 2: Aural

Table 3.9 gives a lesson plan template for developing a preparation/practice lesson plan for the cognitive phase of learning, stage 2.

Table 3.9

Outcome	
INTRODUCTORY ACTIVITIES	
Warm-up	
Sing known songs	
Develop tuneful singing Tone production Diction Expression	
Review known songs and elements	
CORE ACTIVITIES	
Teach a new song	
Preparation of new concept **Develop knowledge of music literacy concepts** Describe what you hear	**Cognitive Phase, Stage 2** Describe what you hear. **Ss** aurally analyze the characteristics of the new musical element with **T's** help. **Ss** describe the characteristics of the new element by answering a series of carefully sequenced questions from **T**. In this way, they can develop their audiation skills during the process of answering questions. They must inner-hear the focus phrase in order to be able to answer **T's** questions.
Creative movement	
Practice music performance and literacy skills Writing	
SUMMARY ACTIVITIES	
Review lesson outcomes Review the new song	

Table 3.10 has a lesson plan for developing a preparation/practice lesson plan for the cognitive phase of learning, stage 2.

Table 3.10 Grade 2: Half Note, Lesson 2

Outcome	Preparation: analyzing repertoire that contains a sound that lasts two beats by listening and singing to identify that sound Practice: writing a melody with the solfège syllables *la, so, mi*, and *do*
INTRODUCTORY ACTIVITIES	
Warm-up	
Sing known songs	
Develop tuneful singing Tone production Diction Expression	
Review known songs and elements	
CORE ACTIVITIES	
Teach a new song	
Develop knowledge of music literacy concepts Describe what you hear	"Here Comes a Bluebird" CSP: A • Reviews kinesthetic awareness activities. • **T** and **Ss** sing phrase 2 on "loo" while keeping the beat before each question: • **T**: "Andy, how many beats did we tap?" (eight) • **T**: "Andy, which beat has no sound?" (last one, 8) • **T**: "Andy, where did we sing the longest sound?" (at the beginning) • **T**: "Andy, for how many beats did we sing the long sound?" (two) • **T**: "Andy, on which beats did we sing the long sound?" (1 and 2) • **T** and **Ss** sing phrase 2 on "loo" and pat the beat. • **T**: "Let's sing phrase 2 on 'loo' but use and sing the word 'long' for beats 1 and 2." • **T**: "Let's sing and clap the whole phrase with rhythm syllables and say 'long' for beats 1 and 2."
Creative movement	
Practice and performance of music literacy skills Writing	
SUMMARY ACTIVITIES	
Review lesson outcomes Review the new song	"Button, You Must Wander"

Lesson 3: Visual

Table 3.11 presents a lesson plan template for developing a preparation/practice lesson plan framework for the cognitive phase of learning, stage 3.

Table 3.11

Outcome	
INTRODUCTORY ACTIVITIES	
Warm-ups	
Sing known songs	
Develop tuneful singing Tone production Diction Expression	
Review known songs and elements	
CORE ACTIVITIES	
Teach a new song	
Preparation of new concept **Develop knowledge of music literacy concepts** Create a representation of what you hear	Cognitive Phase Stage 3: developing a representation from memory; constructing visual awareness **Ss** create a visual representation of the focus phrase based on their aural understanding. Rationale: to visually represent what they have heard and verbalized
Creative movement	
Practice music performance and literacy skills Improvisation	
SUMMARY ACTIVITIES	
Review lesson outcomes Review the new song	

Table 3.12 shows a lesson plan for developing a preparation/practice lesson plan framework for the cognitive phase of learning, stage 3.

Table 3.12 Grade 2: Half Note, Lesson 3

Outcome	Preparation: **Ss** create a visual representation of a sound that lasts two beats Practice: **Ss** improvise with melodic motives exercising the concept of *do* and based on "Bow Wow Wow"

(*Continued*)

Table 3.12 (continued)

INTRODUCTORY ACTIVITIES	
Warm-up	
Sing known songs	
Develop tuneful singing Tone production Diction Expression	
Review known songs and elements	
CORE ACTIVITIES	
Teach a new song	
Develop knowledge of music literacy concepts Create a visual representation of what you hear in performance of music literacy concepts	"Here Comes a Bluebird" CSP: A • **Ss** sing the song and pat the beat. • **T** reviews kinesthetic and aural awareness activities. • **T** sings the target phrase on a neutral syllable and asks **Ss** to create a representation of the target phrase. **T** may use pencil and paper, Unifix cubes, or other materials. • **T** may say "Draw what you heard" or "Pick up what you need to show me what you heard." **Ss** share their representations with a neighbor. • **T** chooses one **S** to come to the board to share a representation. If necessary, corrections may be made by reviewing the aural awareness questions. • **Ss** point to the representation of the second phrase of "Here Comes a Bluebird" on the board and sing on a neutral syllable.
Creative movement	
Practice music performance and literacy skills Improvisation	
SUMMARY ACTIVITIES	
Review lesson outcomes Review the new song	"Great Big House in New Orleans"

Lesson 4: Presentation

Table 3.13 has a lesson plan design for the associative phase of learning, stage 1, presentation. Label the sound.

Table 3.13

Outcome	
INTRODUCTORY ACTIVITIES	
Warm-ups	
Sing known songs	
Develop tuneful singing Tone production Diction Expression	
Review known songs and elements	
CORE ACTIVITIES	
Teach a new song	
Presentation of music literacy concepts Describe what you hear with solfège or rhythm syllables	Phase Two: Associative Phase (Presentation) Stage 1: associate the sound of the new element with solfège or rhythmic syllables with a focus pattern
Creative movement	
Presentation of music literacy concepts Describe what you hear with solfège or rhythm syllables	Phase Two: Associative Phase (Presentation) Stage 1: associate the sound of the new element with solfège or rhythmic syllables with a related pattern
SUMMARY ACTIVITIES	
Review lesson outcomes Review the new song	

Table 3.14 shows a presentation lesson plan for the associative phase of learning, stage 1, presentation. Label the sound.

Table 3.14 Grade 2: Half Note, Lesson 4

Outcome	Presentation: labeling one sound that lasts two beats with the rhythm syllable *ta-ah*
INTRODUCTORY ACTIVITIES	
Warm-Up	
Sing known songs	
Develop tuneful singing Tone production Diction Expression	

(*Continued*)

Table 3.14 (continued)

Review known songs and elements	
CORE ACTIVITIES	
Teach a new song *Kodaly Today*	
Presentation of music literacy concepts Describe what you hear with rhythm syllables	"Here Comes a Bluebird" CSP: A • **Ss** sing song and tap the beat. • **T** reviews kinesthetic, aural, and visual awareness activities. • **T**: "When we have one sound that lasts for two beats, we can use our rhythm syllables and say *ta-ah*." • **T** sings the target phrase with rhythm syllables and **Ss** copy. • **T** sings phrase 2 on "loo," and **Ss** echo with rhythm syllables and keep the beat. • **T** sings phrase 2 with text and individuals echo-sing with rhythm syllables while keeping the beat.
Creative movement	
Presentation of music literacy concepts Describe what you hear with rhythm syllables	"Bye, Bye, Baby" CSP: F-sharp • **Ss** sing the song and conduct. • **T** reviews labeling the sound. • **T**: "When we have one sound that lasts for two beats, we can use our rhythm syllables and say *ta-ah*." • **T** sings with rhythm syllables and claps the rhythm, and **Ss** copy. • **T** sings related patterns with text; **Ss** echo-sing phrases with rhythm syllables and clap the rhythm and keep the beat. ○ "Who's That Tapping at the Window?" ○ "Are You Sleeping?"
SUMMARY ACTIVITIES	
Review lesson outcomes Review the new song	

Lesson 5: Presentation

Table 3.15 gives a lesson plan template for a presentation lesson plan for the associative phase of learning, stage 2, a new element.

Table 3.15

Outcome	
INTRODUCTORY ACTIVITIES	
Warm-up	
Sing known songs	
Develop tuneful singing Tone production Diction Expression	
Review known songs and elements	
CORE ACTIVITIES	
Teach a new song	
Presentation of music literacy concepts Notate what you hear	Phase Two: Associative Phase (Presentation) Stage 2: associate traditional notation with the sound of the new musical element in a focus pattern
Creative movement	
Presentation of music literacy concepts Notate what you hear	Phase Two: Associative Phase (Presentation) Stage 2: associate traditional notation with the sound of the new musical element in a related pattern
SUMMARY ACTIVITIES	
Review lesson outcomes Review the new song	

Table 3.16 shows a presentation lesson plan for the associative phase of learning, stage 2, presentation. Present the notation.

Table 3.16 Grade 2: Half Note, Lesson 5

Outcome	Presentation: notating one sound that lasts two beats with a half note
INTRODUCTORY ACTIVITIES	
Warm-up	
Sing known songs	
Develop tuneful singing Tone production Diction Expression	

(*Continued*)

Table 3.16 (continued)

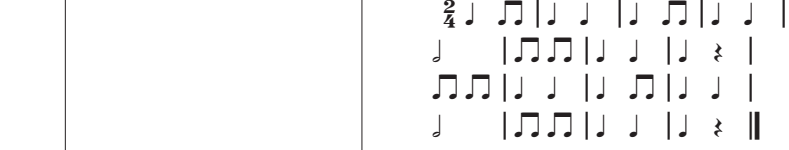
Review known songs and elements	
CORE ACTIVITIES	
Teach a new song	
Presentation of music literacy concepts Notate what you hear	"Here Comes a Bluebird" CSP: A • **Ss** sing song and conduct. • **T** reviews kinesthetic, aural, and visual awareness activities. • **T**: "When we have one sound that lasts for two beats, we can say *ta-ah*." • **Ss** sing the phrase using rhythm syllables and sing *ta-ah* instead of "long." • **Ss** identify the meter and conduct and say the rhythm syllables. • **T**: "When the beat is a quarter note, we can use a half note to represent a sound that lasts for two beats. A half note has a head and a stem." • **T**: "When we read music we use traditional notation (with note heads). It looks like this": • **Ss** sing with rhythm syllables while looking at the notation. • **T**: "Stick notation is an easy way to write rhythmic notation. Stick notation is traditional notation without the note heads. Our second phrase of 'Here Comes a Bluebird' in stick notation looks like this." **T** writes the pattern using stick notation.
Creative movement	
Presentation of music literacy concepts Notate what you hear	"Bye, Bye, Baby" CSP: F-sharp • **Ss** sing song and conduct. • **T** reviews visual presentation. • **Ss** sing with rhythm syllables and clap the rhythm. • **Ss** sing with rhythm syllables while pointing to beats below the rhythmic notation for the song.
SUMMARY ACTIVITIES	
Review lesson outcomes Review the new song	

The assimilative phase, stages 1 and 2, takes place during the next units. Stages 1 and 2 are integrated into various sections of lessons of the next units. In our lesson plan structure, we focus on the skills of reading, writing, and improvisation during the next three lessons at the same time as we are preparing another new element to be mastered.

Lesson Segment for Practicing Reading

We use the preparation/practice lesson plan framework, but note how we focus on practicing reading while preparing the next new element (Table 3.17).

Table 3.17 Grade 2: *re,* Lesson 1

Outcome	Preparation: internalizing a pitch, *re,* between *mi* and *do* through kinesthetic activities Practice: reading rhythm patterns that contain a half note
INTRODUCTORY ACTIVITIES	
Warm-up	
Sing known songs	
Develop tuneful singing Tone production Diction Expression	
Review known songs and melodic elements	
CORE ACTIVITIES	
Teach a new song	
Develop knowledge of music literacy concepts Internalize music through kinesthetic activities	
Creative movement	
Practice and performance of music literacy skills Reading	"Here Comes a Bluebird" CSP: A • **Ss** sing the song. • **Ss** sing with rhythm syllables. • **Ss** sing and clap the rhythm syllables. • **Ss** read the song from standard rhythmic notation with rhythm syllables:  • **Ss** read the song from standard rhythmic notation with numbers and conduct. • Changes the notation step by step into the opening two phrases of "Death of Ase," movement 6 from *Peer Gynt Suite* No. 1, Op. 46, by Edvard Grieg (1843–1907). • **Ss** memorize the rhythm with rhythm syllables.

(*Continued*)

Table 3.17 (continued)

SUMMARY ACTIVITIES	
Review lesson outcomes Review the new song	

Lesson Segment for Practicing Writing

We use the preparation/practice lesson plan framework, but note how we focus on practicing writing while preparing the next new element (Table 3.18).

Table 3.18 Grade 2: *re*, Lesson 2

Outcome	Preparation: analyzing repertoire that contains a pitch, *re,* between *mi* and *do* Practice: writing rhythm patterns that contain a half note
INTRODUCTORY ACTIVITIES	
Warm-up	
Sing known songs	
Develop tuneful singing Tone production Diction Expression	
Review known songs and melodic elements	
CORE ACTIVITIES	
Teach a new song	
Develop knowledge of music literacy concepts Describe what you hear	
Creative movement	
Practice of music performance and literacy skills Writing	"Here Comes a Bluebird" CSP: A • **Ss** sing the song and keep the beat. • **Ss** sing the song with rhythm syllables and conduct the meter. • **Ss** writes notation for rhythm of focus phrase on worksheet. 𝄞 𝅗𝅥 𝄀 𝅘𝅥𝅮𝅘𝅥𝅮 𝄀 𝅗𝅥 𝅗𝅥 𝄀 𝅗𝅥 𝄽 𝄀 • **Ss** add instrumental rhythmic accompaniments with half notes to known songs. These can also be played on pitched instruments as a tonic drone.

(*Continued*)

Table 3.18 (continued)

SUMMARY ACTIVITIES	
Review lesson outcomes Review the new song	

Lesson Segment for Practicing Improvisation

We use the preparation/practice lesson plan framework, but note how we focus on practicing improvisation while preparing the next new element (Table 3.19).

Table 3.19 Grade 2: *re*, Lesson 3

Outcome	Preparation: creating a visual representation of *re,* a pitch between *mi* and *do* Practice: improvise music with rhythm syllables using quarter, eighth, and half notes and quarter rests
INTRODUCTORY ACTIVITIES	
Warm-up	
Sing known songs	
Develop tuneful singing Tone production Diction Expression	
Review known songs and melodic elements	
CORE ACTIVITIES	
Teach a new song	
Develop knowledge of music literacy concepts Create a representation of what you hear	
Creative movement	

(*Continued*)

Table 3.19 (continued)

Practice and performance of music literacy skills Improvisation	"Here Comes a Bluebird" CSP: C • **Ss** sing the song. • **Ss** read the target phrase from the board with rhythm syllables and pat the beat. • **T** labels this as a "question" phrase. • **Ss** clap the question phrase and **T** claps an eight-beat response. Perform several times. • **T** notates his or her "answer" phrase on the board. (*Who's That Tapping at the Window?* phrase one) • **T** asks the question; **Ss** perform the answer. • Repeat with three or four other options: ("Are You Sleeping?" phrase 2) ("Let Us Chase the Squirrel," phrases 2 and 3) • **Ss** perform the question and individual **Ss** perform an answer, or they create their own answer using half, quarter, and eighth notes and quarter rests. **Ss** can perform their answers with rhythm syllables. • **Ss** perform the question and individual **Ss** perform one of the answers with rhythm syllables, or they create their own answer without saying the rhythm syllables.
SUMMARY ACTIVITIES	
Review lesson outcomes Review the new song	"Paw Paw Patch"

Chapter 4

Students as Performers

Developing Musical Skills and Creative Expression

The goal of this chapter is to give a quick overview of techniques for developing tuneful singing, reading, inner hearing, writing, improvisation, playing instruments, creative movement, and listening skills. You will find more detailed activities in Chapter 3 of *Kodály Today*. Here we also present listening examples that can be used for development of movement as well as music literacy skills. When possible, music skills should practice all of the rhythmic and melodic elements outlined in the curriculum for each grade. Grade two elements include half notes and sixteenth notes, as well as the melodic notes *do, re, mi, so,* and *la*.

Tuneful Singing Skills

Posture

1. Balance the head. To accomplish this, the face should look straight ahead. Try several exercises, such as moving the head up and down and sideways to relax the head and neck muscles. Stand with your back against a wall and make sure that your head and the heels of your feet are touching the wall. The head should feel suspended as if you are a puppet or a balloon. Keep the spine straight.
2. Explain the correct seating position:
   Shoulders should be relaxed and rotated toward the back.
   Neck muscles should be relaxed.
   Tongue should be relaxed in the bottom of the mouth.
   Spine should be extended.
   Rib cage is lifted.
   Be at the edge of your chair when singing.
   Feet are on the floor.
   Hands are on the legs.
   Eyes are on the conductor.

3. Explain the correct standing position:
   Shoulders should be relaxed and rotated toward the back.
   Neck muscles should be relaxed.
   Tongue should be relaxed in the bottom of the mouth.
   Spine should be extended.
   Rib cage is lifted.
   Arms should dangle freely at the sides. Hands should be relaxed at the sides.
   Knees should be relaxed and very slightly bent.
   Feet should be firmly placed on the ground and roughly ten to twelve inches apart.
   Make sure the body is resting on the balls of the feet.
   Eyes are on the conductor.

Body Warm-up

1. *Body stretches*. Teacher explains that students' shoulders should be kept down, and they should reach for the stars; each hand should alternate with the other.
2. *Shaking arms*. Extend arms in from of your body and shake each arm separately.
3. *Shoulder roll.* Roll each shoulder separately, making a circle.
4. *Shrugging shoulders*. Shrug your shoulders, hold position for several counts, and then release.
5. *Head rolls.* Drop head to left shoulder and trace a half circle, moving chin toward chest and right shoulder.
6. *Neck stretch*. Drop the right ear to the right shoulder and the left ear to the left shoulder. Move the neck, making a yes-or-no motion.
7. *Facial stretch*. Ask students to act surprised. Try to drop your jaw and say *mah, mah, mah* several times.
8. *Knee flex*. Arms should be extended forward and hands should be relaxed; bounce the body by flexing the knees.
9. *Wiggle toes*. Wiggle toes inside your shoes.

Breathing

1. *Correct breathing posture.* Students lie on the floor with a book placed on their abdominal muscles. When inhaling, the book rises, and when exhaling, the book lowers. Students should stand and place a hand on the abdominal muscles. They then exhale and inhale, paying attention to abdominal muscles and not raising their shoulders. They need to be encouraged to take in a deep breath through their nose and mouth and not a shallow one. Sometimes it is useful for students to exhale air against the palm of the hand.
2. *Awareness of the diaphragm and other abdominal muscles for breathing*. These exercises will help students understand use of the abdominal muscles for breathing:
   Show students how to sip through a straw correctly and expand their waist.
   Show students how to release air using a "sss" or hissing sound.
   Show students how to release air using the word "ha."
   Tell the students to yawn, as this opens up the back of the throat and relaxes the voice.

3. *Sighing*. This is a gentle way of using a higher voice than students usually speak with. Try having them sigh a few times, starting each sigh a little higher than the last.
4. *Practice breathing*. Breathe in through the nose for four counts and exhale through the mouth for four counts.
5. *Consonants*. Students echo four-beat patterns of consonants (k-k-k-k, ss-ss-ss-ss, p-p-p-p, zz-zz-zz-zz, etc.).

Resonance

1. *Use of sirens.* Imitate the sound of a siren with the voice. Challenge the students to make soft and loud, high and low, long and short sirens, and sirens that just go up, just come down, or do both.
2. *Falling off a cliff.* Pretend you're falling off a cliff and say "aaaahhhhhhhhh!"
3. *Use a ball.* Teacher throws a ball from one student to another. Students have to follow the movement of the ball with their voices.

Tone Production

1. *Humming melodic patterns from folk songs*. Students hum a pattern from a song, but the last note should be shortened to take a breath and repeat the pattern.
2. *Singing known songs with the word "yip*." Students sing known songs with a "yip" sound.
3. *Students speak with a "koo" sound.* Students repeat "koo" to known rhythm patterns.
4. *Students sing with a "koo" sound.* Students sing known melodies to a "koo" sound.
5. *Pure vowel sounds.* Sing with known solfège syllables and hand signs.
6. *Combination vowels.* Sing vocalizations that include combinations of vowels to the melodic patterns in songs, for example, using "mi-oh" and "my." If sung to "Snail, Snail" we have this:
   Phrase 1: "Mi-oh mi–oh,"
   Phrase 2: "Mi-oh mi-oh mi-oh my."

Diction

1. *Tongue twisters sung.* Students gain flexibility by singing tongue twisters on one pitch and repeating at intervals of a minor second.
2. *Tongue twisters sung with two voice parts.* Students gain flexibility by singing tongue twisters at the interval of a fourth or fifth.
3. *Unvoiced consonants.* Students say the unvoiced consonants *p, t*, and *k* using rhythm patterns of songs.
4. *Voiced consonants.* Students sing songs using voiced consonants *b, d, g*, and *j*.

Tuneful Singing

1. *so-mi*. It is important to practice the *so-mi* minor third as well as patterns formed with *so-la-so mi* combinations. Patterns formed with *mi-so* and *la* should also

be practiced, paying particular attention to the *mi-la*, perfect fourth interval. In addition, the second grade introduces the new note *do*, and we should begin to work with such patterns as *so-mi-do, so-mi-re-do, la-so-mi-do, la-so-mi-re-do*. In this grade we can also work with the *do-so* and *so-do* perfect intervals. All of these patterns can be practiced with a teacher using both hands to give hand sign directions to two groups of students. To develop a student's ability to hear and sing in two parts, be mindful that we should, when possible, teach *re* using songs that include the *so-mi-re-do*. Singing the *so* will allow students to sing the *re* in tune as well as *do*. Another important interval to practice is *so-re*. Again, this may be practiced singing pentatonic songs while the teacher gently hums a *so* drone throughout the song, or it may be practiced with two-part hand sign singing.

2. *Singing phrases of songs on* "oh" *sound.* Students sing phrases of songs on "*oh*" and make sure the tone is very light and relaxed.
3. *Singing with dynamic markings.* Students should sing known melodies using the correct dynamic names and terms:
   pp pianissimo
   p piano
   mp mezzo-piano
   mf mezzo-forte
   f forte
   ff fortissimo
   It is best to sing songs using two contrasting dynamics, as with *f* and *p*.
4. *Sing songs using two-part hand signs.* Students sing in two parts from a teacher's hand signs. Begin by using a sustained tone in one vocal part.
5. *Tempo markings.* Students should be taught the Italian terms and English meanings:
   Largo very slow
   Adagio slow
   Andante moderately slow
   Moderato moderate
   Allegretto moderately fast
   Allegro fast
   Presto very fast
   Students should begin singing known songs using two different types of tempi.

Reading Skills

Rhythmic activities in grade two will include half notes and sixteenth notes in duple and quadruple meter depending on when the units are taught during the year.

Rhythm Reading Activities

Read traditional rhythmic notation from flash cards, the interactive SMART Board, or worksheets. Read a known song from rhythmic notation that includes grade two elements. The process:

1. Sing the song and tap the beat.
2. Sing the song with rhythm syllables.

3. Tap the beat as the students keep the beat and read the rhythm of the complete song, or the rhythm of a specific phrase, using inner hearing or aloud.

Transforming Rhythm of a Known Song into an Unknown Song

Transform a known song into an unknown song by sequentially changing rhythms that include grade two elements. The process:

1. Students sing a known song.
2. Teacher erases parts of the song.
3. Students clap the rhythm and say the new rhythm syllables.
4. Teacher transforms to a new rhythm entirely and sings new song.

Form

Present mixed-up phrases of the rhythm of a known song, to have students correctly rearrange the form. The process:

1. Teacher presents the phrases out of order.
2. Students identify the song.
3. They arrange the phrases in proper order.
4. Students sing the song.

Inner Hearing

Students can practice inner hearing using both aural and visual activities.

Aural Inner-Hearing Exercises

Students chant rhythm of a known melody and inner-hear specific rhythmic motifs signaled or indicated by teacher. The process:

1. Sing song with text.
2. Sing song with rhythm syllables and keep the beat.
3. Sing song with rhythm syllables; teacher signals which measures to chant silently.

Visual Inner-Hearing Exercises

Students read the rhythmic notation of a known melody and inner-hear certain motifs indicated by teacher on the reading exercises. The process:

1. Sing song with text.
2. Sing song with rhythm syllables and keep the beat.
3. Sing song with rhythm syllables from notation; teacher indicates which measures to chant silently.

Students read the rhythmic notation of an unknown melody and inner-hear certain motifs indicated by teacher on the reading exercises. The process:

1. Sing song with text.
2. Sing song with rhythm syllables and keep the beat.

3. Sing song with rhythm syllables from notation; the teacher indicates which measures to chant silently.

Matching

Match song titles to written rhythms that include grade two elements. The process:

1. List the titles of four songs on the board.
2. Write a phrase from each of the four songs in rhythmic notation.
3. Students match the rhythm to the title of the song.

Error Identification

Students read the rhythm of a known song and identify rhythmic errors that are made by the teacher. The process:

1. Teacher or student writes a sixteen-beat rhythm pattern.
2. Teacher or student claps a slightly different pattern.
3. Another student must identify the phrases and the beats where the changes occur.

Retrograde

Read a rhythm of a known song in retrograde that includes grade two elements. The process:

1. Sing song with text.
2. Sing song with rhythm syllables and keep the beat.
3. Sing song with rhythm syllables from notation.
4. Sing song backward with rhythm syllables from notation.

Two-Part Rhythm Reading

Students read the rhythm of multiple songs, and they sing one song while reading rhythm of another. The process:

1. Students sing known song A.
2. Divide class into two groups. One group claps rhythm of song B while the other sings song A. Reverse.
3. Student sings song A and claps rhythm of song B.

Students read two-part rhythmic notation that includes grade two concepts. The process:

1. Students speak each part all together on rhythm names.
2. Divide class into two groups. One group claps rhythm of upper part while other claps rhythm of lower. Reverse.
3. Students chant the rhythm to the upper part and clap rhythm of lower part.

Canon

1. Students say the rhythm syllables and clap the rhythm from notation.
2. Students think the rhythm syllables and clap the rhythm.
3. Students think and clap the rhythm while the teacher claps it in canon.
4. The teacher claps the rhythm while the students clap it in canon.

5. Divide the class into two groups. One half claps the rhythm while the other half claps in canon so that the teacher can observe any students who may be having difficulty.
6. Individuals may then perform the rhythmic canon saying the rhythm syllables while clapping them in canon.

Sight-Singing the Rhythm of an Unknown Song
Teacher places rhythm of unknown song on board for reading. The process:

1. Students sing songs containing rhythmic motifs in the new reading activity.
2. Teacher hums these motifs and students identify with rhythmic syllables and clap the rhythm.
3. Students clap and read rhythm of song with rhythm syllables with inner hearing.
4. Students clap and read rhythm of song with rhythm syllables.

Extensions:

- Play the rhythm on instruments.
- Read the rhythm backward (in retrograde).
- Change into an improvisation activity by erasing beats.

Reading Alternating Phrases for Rhythm
Read alternating phrases of a known song.

1. Teacher writes rhythm of known song on board.
2. Teacher and students alternate reading phrases and then switch.

Melodic Reading Activities

Hand Signs
Sing a known and an unknown song from teacher's hand signs, to include grade two concepts. The process:

1. Teacher sings on "loo" and shows hand signs for a phrase of music.
2. Students sing with solfège and hand signs.

Tone Ladder
Teacher points to a pattern on the tone ladder that includes grade two concepts.

1. Teacher points to notes of a known song on the tone ladder.
2. Students can sing each note or wait to sing the melodic motif.
3. They sing with solfège and hand signs.

Reading Traditional Rhythmic Notation with Solfège Syllables
Students read known melodies from flash cards or from the SMART Board, to include grade two elements. They sing known elements using solfège syllables and hand signs. The process:

1. Students sing the known song with rhythm syllables.
2. The teacher points to the notation, keeping the beat while the students read the rhythm syllables and clap the rhythm.
3. The teacher points to the notation, keeping the beat while the students clap the rhythm.
4. The students locate the highest and lowest notes.
5. The teacher provides the starting pitch and may have the students sing the tone set.
6. Students read the melody from the teacher's hand signs. The teacher may hum an occasional note to help the students.
7. The students read and perform the exercise aloud singing with solfège syllables.
8. The students perform the exercise aloud, singing on a neutral syllable.

Flash Cards

Students read unknown melodies from flash cards or a white board that include grade two elements. They sing known elements using solfège and hand signs. The process:

1. The teacher points to the notation, keeping the beat while the students read the rhythm syllables and clap the rhythm.
2. The teacher points to the notation, keeping the beat while the students clap the rhythm.
3. The students locate the highest and lowest notes.
4. The teacher provides the starting pitch and may have the students sing the tone set.
5. Students read the melody from the teacher's hand signs. The teacher may hum an occasional note to help the students.
6. The students read and perform the exercise aloud singing with solfège syllables.
7. The students perform the exercise aloud, singing on a neutral syllable.

Reading from Finger Staff

Sing a song while showing placement on finger staff, which can include grade two concepts. The process:

1. Teacher sings with solfège syllables and shows placement on finger staff.
2. Students sing with solfège syllables and show placement on finger staff.

Reading from the Staff

Students read known melodies with solfège syllables and letter names from the staff including grade two elements. Students sing using solfège syllables and hand signs.

Students read unknown melodies with solfège syllables and letter names from the staff to include grade two elements. They sing using solfège syllables and hand signs.

1. Students sing the known songs with rhythm syllables.
2. The teacher points to the notation, keeping the beat while the students read the rhythm syllables and clap the rhythm.
3. The teacher points to the notation, keeping the beat while the students clap the rhythm.

4. The students sing the known song with solfège syllables.
5. The students locate the highest and lowest notes.
6. The teacher provides the starting pitch and may have the students sing the tone set.
7. Students read the melody from the teacher's hand signs.
8. Teacher reviews the rule of placement for the students, and they read the notes of the melody from the tone set written on the staff.
9. The students show the hand signs and use their inner hearing while the teacher points to keep the beat. The teacher may hum an occasional note to help the students.
10. The students read the known song from the staff aloud, singing with solfège syllables and hand signs.
11. The students perform the exercise aloud, singing on a neutral syllable.

Transform a Melody

Transform a known song into an unknown song by sequentially changing rhythms and pitches. This can be accomplished using traditional rhythmic notation and solfège syllables or from the staff. The process:

1. Sing known song.
2. Teacher transforms parts of song.
3. Students clap rhythm, say new rhythm syllables, and sing with solfège syllables.
4. Teacher transforms additional parts of a new melody. Students sing new song.

Form

Present mixed-up phrases of a known song written with traditional rhythmic notation and solfège or on the staff, and have students correctly rearrange the song. The process:

1. Teacher presents phrases out of order.
2. Students identify the song.
3. They arrange in proper order.
4. Sing song.

Inner Hearing

Aural Activities

Students read a known song from the teacher's hand signs with solfège syllables and "hide" a specific melodic motif that is indicated by the teacher. Melodic notes include notes from the grade two curriculum.

Students read an unknown song from the teacher's hand signs and "hide" a specific melodic motif that is indicated by the teacher. Melodic notes include notes from the grade two curriculum. The process:

1. Sing song with text.
2. Sing song with solfège syllables and hand signs.
3. Sing song with solfège syllables and teacher will signal which measures to sing silently.

Visual Activities

Students read a known song from rhythmic notation and solfège, or staff, and hide a specific motif that includes notes of the grade two curriculum. Students read from the staff and sing on solfège with hand signs.

Students then read an unknown song from rhythmic notation and solfège, or staff, and hide a specific motif that includes notes of the grade two curriculum. Students read from the staff and sing on solfège with hand signs. The process:

1. Sing song with text.
2. Sing song with rhythm syllables and solfège syllables and hand signs.
3. Sing song with syllables from notation; teacher indicates which measures to sing silently.

Matching

Match song titles to written melodies that include notes of the grade two curriculum. The process:

1. Teacher writes phrases on board.
2. Students identify sections from known songs.

Error Identification

Students read a known song and identify rhythmic or melodic errors that include notes of the grade two curriculum. The process:

1. The teacher or a student writes a sixteen-beat melody on the board.
2. Teacher or student sings, changing the notes.

Another student must identify the phrases and the beats where the changes occur.

Inner-Hearing Skills

Hand Signs

1. Students follow teacher's hand signs of known songs and inner-hear solfège.
2. Students follow and sing teacher's hand signs and inner-hear specific solfège syllables.
3. Teacher shows hand signs for a whole known song, and students inner-hear and recognize the song.
4. Students "sing" the indicated measures of a song using inner hearing.

Tone Ladder

1. Students follow teacher's pointing to tone ladder and inner-hear solfège.
2. Students follow and sing from the tone ladder and inner-hear specific solfège syllables.
3. Teacher points out a whole song on the tone ladder, and students inner-hear and recognize the song.

Rhythmic Notation or Staff Notation

1. Students recognize a song from inner-hearing rhythmic or staff notation.
2. Sight read and memorize a simple melodic pattern without hearing it aloud.

Flash Cards and SMART Board

1. Students inner-hear from flash card patterns.
2. Students sing three of the four melodic flash cards and inner-hear the last card; then they switch the last card to something new and repeat.

Rhythm Activities

1. Teacher claps rhythm for a known song and students inner-hear and recognize the song.
2. Teacher sings part of a known song; students inner-hear solfège syllables and clap the rhythm for the second phrase.

Melodic Activities

1. Students inner-hear solfège written out without rhythmic notation and recognize the song.
2. Students inner-hear a song written with traditional notation and solfège syllables.
3. Students inner-hear a song written on the staff.

Additional Inner-Hearing Activities

1. Students sing a melody with solfège syllables, and teacher indicates where students should sing the melody silently.
2. Students read from a score, but the teacher indicates where they should sing silently with inner hearing.
3. Teacher sings or plays a melody and students have to remember the first note of the melody played. This exercise can be extended from short to longer melodic motives.
4. Students sing a well-known song and teacher claps a four-beat ostinato. Students must clap and sing known song. This activity can be extended to an eight-beat ostinato.
5. Students sing a series of notes and teacher plays a series of notes above or below these. Students must identify the intervals of the solfège of the melody sung or performed by the teacher.

Writing Skills

Rhythm

Manipulatives

Students use manipulatives to create a visual representation of a new concept. The process:

1. Teacher sings focus pattern on neutral syllable.
2. Student uses Unifix cubes or SMART Boards to create representation.

Fill in the Blank

Fill in the blanks of a known song. The process:

1. Teacher and students sing song.
2. Teacher sings song on "loo" and students echo-sing with rhythm syllables.
3. Teacher has written song with missing measure or measures and students fill in missing measures.

Traditional Rhythmic Notation

Students write the rhythmic notation of known and unknown motifs that include notes of the grade two curriculum. The process:

1. Sing the song and keep the beat.
2. The students sing the phrase and clap the beat.
3. They sing the phrase and clap the rhythm.
4. They sing the phrase with rhythm syllables.
5. They can draw a representation of the rhythm.
6. Teacher reviews how to write different sounds on the beat.
7. Students write the phrase with stick notation.
8. They add note heads.
9. They read notation with rhythm syllables.

Writing Melody

Manipulatives

Students use manipulatives to create a visual representation of a new concept. The process:

1. Teacher sings focus pattern on neutral syllable.
2. Student uses Unifix cubes or SMART Boards to create representation.

Tone Set

Write the tone set of a song on the board as it is being performed, to include elements of the grade two curriculum. The process:

1. Sing song with text.
2. Sing song with solfège.
3. Inner-hear the song.
4. One student goes to the board and writes down highest to lowest pitches in the song.

Traditional Notation with Solfège Syllables

Students write the rhythmic notation with solfège syllables of a known or unknown song, to include elements of the grade two curriculum. The process:

1. Sing the song and keep the beat.
2. The students sing the phrase and clap the beat.
3. They sing the phrase and clap the rhythm.

4. They sing the phrase with rhythm syllables.
5. They can draw a representation of the rhythm.
6. Teacher reviews how to write different sounds on the beat.
7. Students write the phrase with stick notation.
8. They add note heads.
9. They read notation with rhythm syllables.
10. They sing the known phrase with solfège syllables.
11. They sing the example and add solfège syllables.
12. Practice the example on the hand staff.
13. Teacher presents students with the note heads on the staff, and students add the stems.
14. Teacher presents them with the rhythmic notation, and students add the solfège syllables.
15. Teacher presents them with notes on the staff, and students must add the note heads and stems.
16. Simultaneously sing and write the melodic phrase on the staff.

Fill in the Blank

Students complete the empty measures of a known song with traditional notation and solfège or on the staff. The process:

1. Teacher and students sing song.
2. Teacher sings song on "loo" and students echo-sing with rhythm and solfège syllables while conducting.
3. Teacher has written song with missing measure or measures, and students fill in missing measures.

Fill in the Blank: Staff Notation

Fill in the blanks of a known song, with students completing the empty measures of a known song in staff notation. The process:

1. Teacher and students sing song.
2. Teacher sings song on "loo" and students echo-sing with rhythm and solfège syllables while conducting.
3. Teacher has written song with missing measure or measures on the staff, and students fill in missing measures.

Staff Notation

Students write known song or unknown song using staff notation where *do* = F, G, C. The process:

1. Students echo-sing and keep the beat.
2. Students echo-sing with rhythm syllables.
3. Teacher guides students to determine the solfège syllables through questioning:
   - **T**: "What is the solfège syllable for the last pitch?"
   - **T**: "What is the solfège syllable for the first pitch?"
4. Students sing with solfège syllables and hand signs.

5. Teacher guides students with hand staff to determine placement of pitches on the staff.
6. Students write the melody on the staff.

Writing a Memorized Melody from Hand Signs Using Staff Notation

1. Teacher writes rhythm of known song on the board.
2. Teacher performs melody with hand signs and students memorize.
3. Teacher provides students with the melody on the staff but with incomplete measures. Students complete the missing measures.

Improvisation Skills

Actions

Improvise actions to a known chant. The process:

1. Teacher and students sing known song.
2. Teacher chooses student to improvise actions on the beat or to text.

Choose Alternate Ending

Students clap the rhythm of a known song and choose an alternate ending from four choices containing the musical element being practiced in a four-beat pattern. The process:

1. Students sing a known song.
2. Students identify the form.
3. Students sing the song with rhythm syllables.
4. Students sing the song with rhythm syllables but choose an alternative rhythmic ending from four choices.

Rhythm Chain

Students improvise rhythm patterns. The process:

1. Students clap a four-beat rhythm pattern, one after the other, without pause, using known rhythmic patterns.
2. In another version, students clap a four-beat rhythm pattern, one after the other, without pause, using known rhythmic patterns; but they must repeat the four beats of the previous student.

Improvise Rhythmic Ostinato

Students create a rhythmic ostinato to known songs. The process:

1. Students sing a known song.
2. Teacher demonstrates an improvised rhythmic ostinato.
3. Students create their own rhythmic ostinato using known rhythmic elements.
4. A student performs rhythmic ostinato on a classroom percussion instrument while class sings known song.

Improvise Rhythmic Variation on a Known Song
Students are challenged to fill in the missing measures of known songs with improvised rhythms. The process:

1. Students are given the rhythmic notation of a known song. (Some of the measures contain only "heartbeats" or beat bars.)
2. They sing the song, performing the rhythm where it is notated and patting the beat elsewhere.
3. They perform the rhythm where it is notated and improvise elsewhere.

Question and Answer
Students create a rhythmic question and answer. The process:

1. Clap a four-beat rhythmic question to a student; he or she must respond by clapping back a four-beat answer.
2. Students may do this exercise without naming any of the rhythms. Later, they can clap their answer and say rhythm syllables. Question-and-answer conversations can continue as a chain around the class.

Improvise New Rhythms for Phrases of Known Form
Improvise new rhythmic phrases to a known form. The process:

1. Teacher assigns each student a phrase of the form ABA'C.
2. Student 1 claps the rhythm of the A phrase.
3. Student 2 improvises phrase B.
4. Student 3 improvises a variant for phrase A'.
5. Student 4 improvises phrase C.

Melody

Actions
Improvise actions to a known chant. The process:

1. Teacher and students sing a known song.
2. Teacher chooses students to improvise actions on the beat or to text.

Improvise Melodic Ostinato
Students create a four- or eight-beat melodic ostinato with known melodic elements. The process:

1. Students sing known song with text.
2. They sing known song with solfège syllables and hand signs.
3. Teacher sings a melodic ostinato, and students sing known song with solfège and hand signs.
4. Teacher sings song and students improvise a new melodic ostinato.

Choose Alternate Ending

Students sing a known song and choose an alternate ending from four options that contain the musical element being practiced in a four-beat pattern. Teacher gives students a series of choices with just the beginning note and ending note. The process:

1. Students sing known song with text.
2. They sing known song with solfège syllables and hand signs.
3. They sing known song with solfège syllables and hand signs but only tap beats for the last phrase.
4. They sing known song with solfège syllables and hand signs but choose to complete the ending for the song from four options provided by teacher.

Improvise New Phrases to Known Form

Improvise phrases in a known song. The process:

1. Teacher assigns each student a phrase of the form ABA'C.
2. Student 1 sings phrase A.
3. Student 2 improvises phrase B.
4. Student 3 improvises a variant for phrase A'.
5. Student 4 improvises phrase C.

Improvise New Form

Improvise a new form for a known song. The process:

1. Students sing known song.
2. They analyze the form of the known song.
3. They change the form by improvising new melodies.
4. They perform the song with a different form.

Question and Answer

Students create an answer to a question. The process:

1. Teacher establishes the beat and sings a four-beat melody; students respond with a different four-beat melody.
2. Sing a pattern and ask the students to change one beat. (This can also be done visually and may be easier for some students.)
3. As students become more proficient, teacher lengthens the phrase or changes the tempo. This leads to performance of melodic conversations. Question-and-answer conversations can continue as a chain around the class. Remember that it is best to begin the exercise using forms with these ending notes:
   A ends on *so*; A' ends on *do*
   A ends on *re*; B ends on *do*
   A ends on *so*; B ends on *do*
   A ends on *re*; B ends on *do*

Movement

Create Movement to Form
Create movements that correlate to the form of a song or piece of music. The process:

1. Students sing known song.
2. Discuss the form.
3. Students create movements for each section of the song (i.e., verse, refrain).
4. Students perform the song with movements.

Musical Memory

Memorizing by Reading Hand Signs

Show typical melodic and rhythmic patterns and ask the students to sing patterns back that include elements of the grade two curriculum. The process:

1. Select a melody and show it with hand signs.
2. Students sing from hand signs in solfège syllables.
3. Students sing in canon with hand signs with solfège syllables.
4. Students sing in canon with hand signs with letter names.
5. Students write the melody from memory.

Memorization from Rhythmic Notation

Students look at a rhythmic score and memorize it. The process:

1. Students inner-hear the notation with rhythm syllables.
2. They identify the form.
3. They chant the rhythm syllables out loud.
4. They chant the example with rhythm syllables from memory.
5. They may write the rhythm using rhythmic notation.

Memorization from Rhythmic Notation with Solfège Syllables

Students memorize a new piece of music from notation. The process:

1. Students look at a score and memorize a phrase of the musical example by silently singing in their heads using hand signs.
2. They identify the form.
3. They sing the example with hand signs from memory.
4. They may write the melody using rhythmic notation and solfège syllables.

Memorizing from Staff Notation

Students memorize a new piece of music from staff notation. The process:

1. Students look at a score and memorize a phrase of the musical example by silently singing in their heads using hand signs.

2. If some phrases of the musical example are known and others unknown, the students may sing the known phrases and the teacher may sing the unknown phrases. They listen and learn the unfamiliar phrases.
3. They may write the melody using rhythmic notation and solfège syllables.

Inner-Hearing Memorization

Students are given an unknown piece that contains known elements to learn without singing aloud. The process:

1. Students inner-hear the example with rhythm syllables and keep the beat.
2. They inner-hear the example with solfège syllables and hand signs.
3. They identify the form of the example.
4. They write down the example from memory.

Memorizing by Ear

Teacher plays a musical phrase on the piano, and students memorize by ear by following this process:

1. Students identify the meter.
2. They sing the example with rhythm syllables.
3. They identify the solfège syllables for the ending and starting pitches.
4. They sing the example with solfège syllables and hand signs.
5. They sing the example with absolute pitch names and hand signs.
6. They write the exercise or play it back on the piano.

Understanding Form

Aural

Here is the process for aurally recognizing same, similar, or different phrases in a song:

1. Teacher sings first phrase.
2. Students sing second phrase, alternating phrase by phrase until song is complete.
3. Students verbally identify the form.

Aurally Identify the Form of a Known Folk Song

Teacher or another student performs a known folk song and students identify the form.

Aurally Identify the Form of an Unknown Folk Song

Teacher or another student performs unknown folk song, and students identify the form.

Demonstrate Knowledge of Form Through Aural Improvisation

1. Teacher assigns individual students form letter names (A, A', B, C, etc.).
2. Student 1 begins exercise by singing the A phrase.
3. Other students sing phrase variants in the order chosen by teacher (AA'BA; AAA'A; ABA'C).

Rhythmic Question and Answer

1. Teacher claps a four-beat rhythmic question and students answer with a different four-beat pattern.
2. Students create a chain of four-beat rhythmic questions and answers.
3. Teacher sings one phrase from a song and students sing an answer to the phrase with rhythm syllables.

Melodic Question and Answer

1. Teacher sings one phrase from a song and students sing an answer to the phrase with solfège syllables and hand signs.
2. Students create a chain of four-beat melodic questions and answers.

Changing the Rhythmic Form of a Folk Song

1. Students label the rhythmic form of a folk song and create a different rhythm for a phrase. If the form is ABAC, teacher erases the C and has students create a new rhythmic pattern for C.
2. Students label the form of a folk song and change the song to reflect a new form.

Create the Form

1. Students create sixteen-beat rhythmic composition using the form of a folk song.
2. Form game ("Form in a Bag").
3. One student starts the game by creating a four-beat melodic or rhythmic pattern that establishes the A phrase.
4. Second student draws from the AB bag so that they will either repeat the A phrase or create a new B phrase.
5. Third and fourth students draw from the ABC bag, and they will repeat A, repeat B, or create or repeat phrase C.

Movement

1. Students label the form of a known folk dance.
2. Students create a dance to show the form of the music.
3. Students are in groups of four and stand in the shape of a diamond. They all face the same direction, and the lead student improvises movement for phrase A, which everyone copies. At the end of phrase A, students turn to the right, giving the group a new leader. If the second phrase is the same as A, then the leader does the same movement from A, and if it's a new phrase, the leader will create a new movement for all to follow. This pattern repeats until all students have been the leader. Teacher leads the music by signing or playing an instrument.

Visual

Visually Identify the Form of a Known Folk Song

Students visually identify the form of known folk songs being performed.

Visually Identify the Form of an Unknown Folk Song

Students visually identify the form of unknown folk songs being performed.

Writing

Students write to demonstrate knowledge of form.

1. Teacher sings song on "loo" while students draw phrases in the air.
2. Teacher draws arches to represent the phrases on the board while students sing on "loo."
3. Teacher chooses student to label the form on the board with letters (ABAA, ABAB, etc.).

Students demonstrate knowledge of form through written improvisation (composition).

1. Teacher writes the time signature and bar lines, leaving the measures empty.
2. Teacher writes a form pattern on the board (AA'BA; AAA'A; ABA'C).
3. Students write their compositions to the given form.

Creative Movement

Students portray form through creative movement.

1. Teacher and students sing known song.
2. Students choose body motions to represent the phrases (different or same).

Rhythmic Question and Answer

1. Students read a rhythmic phrase from a known song, and one student sings an answer to the phrase.
2. Students clap a four-beat rhythmic question written on board, and one student answers with a different four-beat pattern.
3. Students create a chain of four-beat rhythmic questions and answers.

Changing a Folk Song

1. Students label the form of a folk song and create a new part using the form. For example, for an ABAC form, teacher erases the C and has students create and write a new C ending.
2. Students label the form of a folk song and change the song to reflect a new form.

Create the Form

1. Students create a sixteen-beat rhythmic composition using the form of a folk song.
2. Form game ("Form in a Bag").
3. One student starts the game by creating a four-beat melodic or rhythmic pattern that establishes the A phrase.
4. Second student draws from the AB bag so that students will either repeat the A phrase or create a new B phrase.
5. Third and fourth students draw from the ABC bag, and they will repeat A, repeat B, or create or repeat phrase C.

Movement

1. Students label the form of a known folk dance.
2. They create a dance to show the form of the music.

3. Students are in groups of four and stand in the shape of a diamond. They all face the same direction, and lead student improvises a movement for phrase A, which everyone copies. At the end of phrase A, students turn to the right, giving the group a new leader. If the second phrase is the same as A, then the leader does the same movement from A, and if it's a new phrase, the leader will create a new movement for all to follow. This pattern repeats until all students have been the leader. Teacher leads the music by signing or playing an instrument.

Listening Examples for Movement

The movement examples in Table 4.1 can be used as an introductory activity for every lesson and are part of the "body warm-up" for students. We recommend choosing a movement piece that connects to the next singing activity in the lesson. Look for examples that are in the same meter, tempo, tonality, key, and dynamics as the next song in the lesson. Recorded examples for movement may also include some of the listening repertoire that students will later read and listen to in the music lesson. The table is a sample of examples that were developed by teachers in the Kodály Certification Program at Texas State University in 2014.

Table 4.1

CLASSICAL		
Title	**Composer/ Performer**	**Key/Style/Features**
Canon in D	Johann Pachelbel (1653–1706)	Major, legato movement, slower tempo
"Anvil Chorus," from *Il Trovatore*	Giuseppe Verdi (1813–1901)	Major, contrasting styles, dynamic contrast
"In the Hall of the Mountain King"	Edvard Grieg (1843–1907)	Minor, accelerando
"Spring," from *The Four Seasons*	Antonio Vivaldi (1678–1741)	Steady beat, texture, major tonality, do
"March of the Toy Soldiers," from *The Nutcracker*	Peter Ilyich Tchaikovsky (1840–1893)	Major, steady beat, orchestra families
JAZZ		
Title	**Composer/ Performer**	**Key/Style/Features**
"In the Mood"	Glen Miller Orchestra (1904–1944)	Form, major, dynamics
"It Don't Mean a Thing"	Duke Ellington (1899–1974)	Scatting, improvisation, minor
"Sing, Sing, Sing" (with a Swing)	Benny Goodman (1909–1986)	Minor, form, fast

(*Continued*)

Table 4.1 (continued)

Title	Composer/ Performer	Key/Style/Features
"A Tisket, a Tasket"	Folk Song/ Ella Fitzgerald (1917–1996)	Major and minor tonalities, form
"All the Cats Join In"	Benny Goodman (1909–1986)	Beat, movement improvisation with solo instrument features beginning at 2:58
"Sonando"	Pancho Sanchez (b. 1951)	Movement, Cuban jazz, variation on instruments and vocals
"Jump Jive an' Wail"	Louis Prima (1910–1978)	Movement, major, quadruple meter, walking bass
"Rhumba de Burros"	Ignatius Jones (b. 1957)	Rhumba beat, Spanish, big band, percussion, major vocal and instrumental sections
"My Favorite Things"	John Coltrane (1926– 1967)	Dynamics, triple meter
POPULAR		
Title	**Composer/ Performer**	**Key/Style/Features**
"Apache" (Jump on It)	Sugarhill Gang, from the album *8th Wonder* (released 1981)	Steady beat, rap, strong and weak beat
"I Like to Move It, Move It," from Dreamworks' *Madagascar*	Dreamworks film 2005; Reel 2 Real (released 1993)	Fast tempo throughout, high energy
"Good Feeling"	Flo Rida, from the album *Good Feeling* (released 2012)	Strong beat, contrasting sections, fast tempo, rap
"Tribal Dance"	2 Unlimited, from the album *No Limit* (released 1993)	Rhythmic elements, strong beat, rap, high energy
"Pata Pata"	Miriam Makeba (1932–2008)	Movement, African popular dance, major
"Three Little Birds"	Bob Marley (1945–1981)	Major tonality, verse and refrain, quadruple meter

(*Continued*)

Table 4.1 (continued)

"Thank God I'm a Country Boy"	John Denver (1943–1997)	Major, duple and triple (mixed meter) allegro, folk style
"Roar"	Katy Perry (released 2013)	Body movement, major, syncopation, quadruple meter, dynamics
"Best Day of My Life"	American Authors (released 2013)	Body movement, quadruple meter, D major, moderate tempo
"Singin' in the Rain"	Gene Kelly (1912–1996)	Body movements, quadruple meter, F major, swing
"Ghost Busters"	Charlie Parker Jr. (b. 1954)	Halloween, pop/rock, major, instrumental and vocal
FOLK		
Title	**Composer/ Performer**	**Key/Style/Features**
"Chilili"	Bolivian folk song	Good for form, fast-paced
"Carnavalito"	Brazilian folk song	Good for form or beat, skip game
"Henehene Kou'Aka"	Israel Kamakawiwo'ole (1959–1997)	Hawaiian dance movements
"The Fox"	Nickel Creek (released 2000)	Folk orchestration, major

Part-Work Skills

As you begin to implement these activities into your lessons, follow this teaching sequence.

1. Teacher and class.
2. Class and teacher.
3. Divide the class into two groups, each performing its own part. Switch.
4. Two small ensembles, each performing its own part.
5. Two students, each performing his or her own part.

This section gives techniques and activities that are divided between simpler and more advanced part work. The activities are useful for helping students learn simpler repertoire. Once they have mastered these activities with easier repertoire, the transition to performing more complex musical examples will occur more quickly.

Keep a Beat

Sing a folk song while marching, walking, or in some way moving to the beat. Performing a song while keeping the beat requires students to concentrate on two tasks at the same time. This activity is valuable in both the classroom and the choral rehearsal.

Keep a Beat and Demonstrate Music Comparatives

Once students can sing and perform the beat both accurately and musically, add the task of altering tempo and dynamics. To accomplish this, the students will need a strong foundation in being able to demonstrate music comparatives such as slow and fast, high and low, loud and soft, duple meter beat (marching), and compound meter beat.

Call-and-Response or Antiphonal Singing

Although students perform only one phrase of music in a call-and-response song, they must eventually learn to sing both phrases if they are going to be able to sing rhythmically and musically. Developing this ability requires audiation practice (using inner hearing). Call-and-response singing may be applied to folk songs (you may also think of call and response as responsorial singing). Some simple examples of call-and-response songs are "Skin and Bones," "Charlie over the Ocean," and "Pizza, Pizza."

Pointing to a Beat

Perform or point to a visual of the beat in a song while singing. This "tracking" ability promotes more fluent music reading and reading in general. Students may also keep the beat by performing it on a percussion instrument.

Clapping the Rhythm

Sing a song while clapping the rhythm. This can be accomplished in a number of ways. Students need to perform this activity musically, and always according to the phrase. They may sing while clapping (we suggest clapping with two fingers) the rhythm or performing the rhythm on a percussion instrument. Two students may perform a simple folk song, one performing the beat while the other does the rhythm; use different timbres for beat and rhythm. The teacher may write the rhythm of a known song on the board and place the beat below the rhythmic notation. Two students can go to the board and perform the song, with one pointing to the beat and the other to the rhythm.

Tapping on Specified Beat

When students are singing familiar melodies, ask them to tap on the strong beats while singing. Or they might tap on the rests in a known song or the beginning of each phrase. This activity may also be done with a musical instrument.

Singing the Final Note of a Composition

The teacher sings a known melody but does not sing the final note; students must fill it in. This activity helps them understand the tonal strength of each note. An interesting activity is to have students explore alternative endings to known compositions. This strengthens their understanding of harmonic functions and voice leading.

Finding the Tonic Note of a Composition

This exercise can be performed with known songs, known canons, or new songs. The teacher sings a known song to the students and stops in the middle. Students must identify the tonic of the melody. They sing a canon; the teacher signals a pause. Students then must sing the tonic note.

Creating Organ Points on a Specified Beat

Guide students to sing the first note of each phrase of a known composition on a neutral syllable or to sustain a note in phrase for the length of the phrase. This could be the tonic note of the known melody. This activity is most successful when the students sing and the teacher provides an accompaniment.

Rhythmic Ostinato

An ostinato is a repeated rhythmic or melodic motive used to accompany a song. Here we offer a procedure for performing a rhythmic ostinato. Singing songs with hand-clapping movements can also be included in this category. For example, the singing game "Four White Horses" has specified hand-clapping movements to perform while singing the song. Depending on the age of the students, you may use several ostinatos together.

The students sing the melody while the teacher claps a rhythmic ostinato or sings a melodic ostinato. (It is important, when teaching students a knowledge of rhythm, that the students do not develop their knowledge of rhythm on the basis of visual clues. The teacher should always make sure the students hear the new rhythm pattern being clapped, as opposed to it being seen.) Use this process:

1. The students sing the melody while the teacher claps a rhythmic ostinato or sings a melodic ostinato.
2. The students and the teacher exchange parts.
3. Divide the students into two groups, one group to sing and the other to perform the ostinato. Switch tasks.
4. Two students perform the work.
5. One student sings while performing the second part. More advanced students can perform the ostinato on percussion.

Performing Rhythm Canons Based on Simple Rhythms

These canons are based on simple rhymes or rhythms of very simple melodies. Begin the canon after one measure. Rhythm syllables can be used to perform the canons. It is useful to practice both types of canons with familiar material before moving on to unknown repertoire. Although the rhythms of many folk songs can work well when performed in canon,

the best songs for this type of activity are those that have a rest at the end of every phrase. A good example is "Bow Wow Wow." Perform the canon with two timbres. The process:

1. Teacher and class.
2. Class and teacher.
3. Divide the class into two groups; each performs its own part. Switch.
4. Two small ensembles, each performing its own part.
5. Two students, each performing one part.
6. Have the students begin to clap the rhythm of a simple song; the teacher can clap in canon. Once they are comfortable with hearing the canon, the teacher and students can reverse roles. Canons may be performed kinesthetically, aurally, and visually, or using a combination of techniques.

Performing a Kinesthetic Canon

The teacher performs a rhyme with a beat motion for every four beats. The students follow in canon, performing the rhythm as well as the beat motion. For example, say "Ali Baba forty thieves" while tapping four beats. Now say it and tap the beats on different parts of your body, and have students imitate. Once students are proficient at this activity, perform it in canon after four beats with text. You could also perform a rhythm and have students clap it back after two or four beats.

Performing a Visual Rhythm Canon with Rhythm Syllables

The goal of this activity is for students to read a rhythm in canon. The canon can be performed by the teacher and students, or just by the students. To perform a rhythm canon visually, have students read rhythm flash cards of the rhyme or melody to be used for the canon. The teacher should keep a steady pulse but show the card quickly and move on to the next card while the students are still performing the rhythm of the first card. In other words, give the students a brief look at every card in succession. The speed of this process may be increased so that the students are always saying something different from what they are seeing. Students should perform the canon by reading with rhythm syllables.

Performing an Aural Rhythm Canon with Rhythm Syllables

Performing aural canons can be more challenging than visual canons. Aural rhythm canons are performed without the aid of notation. If a motion is attached to a phrase, the exercise is simple to perform. Echo clapping is a preliminary preparation for aural canon work. This task can be made more complex by having students clap back the rhythm while chanting or singing the rhythm syllables.

Performing Simple Rhythm Canons Based on Simple Folk Songs

These canons are based on the rhythms of very simple melodies. Rhythm syllables can be used to perform the canons. Here is a procedure for performing a rhythmic canon.

1. Perform the song with actions and words.
2. Sing the song with rhythm syllables and keep the beat.

3. Say rhythm syllables while clapping the rhythm.
4. Think the rhythm syllables and clap the rhythm.
5. Teacher taps the rhythm using a drum or wood block; students clap and say the rhythm syllables beginning after four beats.
6. Teacher writes the canonic part below the notation of the song. **T**: "Where should we begin writing the second part? What should be written in the empty measures?"
7. Teacher and students may perform in canon after two beats.
8. Challenge a student to sing while pointing to the notation in canon.

Drones

Students sing a folk song as the teacher accompanies the students' singing with a tonic drone. As they gain fluency with this technique, they can sing a drone made up of the tone and dominant notes to accompany known pentatonic melodies. Drones may be sung as held notes to each phrase, or they may be sung on the strong beats of each measure.

Sometimes a teacher might sing an accompanying melody primarily made up of a dominant drone to accompany a pentatonic song. This is an excellent technique for developing in-tune singing. Pentatonic and diatonic melodies provide a good basis for the development of functional and harmonic thinking. For *do*-centered and *la*-centered pentatonic songs, accompany the song by having a group of students sustain the tonal center while the class performs the song. This pitch is the chord root note of the tonic triad. These songs may also be accompanied by a drone made up of *do-so* or *do-mi-so* (major tonic triad) for *do* pentatonic repertoire and *la-mi* or *la-do-mi* (minor tonic triad) for *la* pentatonic repertoire. Be mindful that sustained pitches tend to go flat.

Melodic Ostinato

Students accompany known songs with melodic ostinatos. Melodic ostinati should be based on the melodic building blocks of known song repertoire. This activity is only appropriate for classes that have a good number of independent, strong singers.

Combining Drones and Melodic Ostinatos

Divide the class into three groups. One group sings the folk song. A second group accompanies the folk song with a drone composed of the tonic note or tonic and dominant notes, and a third group sings a melodic ostinato.

Instrumental Performance Skills

Students should be guided to recognize the timbre of all pitched instruments (xylophones, wood instruments, metallophones, and glockenspiels) as well as nonpitched instruments (tambourine, wood blocks, guiro, cowbell, triangle) both aurally and visually. Students should be made aware of the wood versus metal nonpitched percussion instruments. As always, instruments should complement singing rather than be an additive element.

Appropriate Instruments

Xylophone: for playing a moving drone, ostinato, and melodies; two mallets striking
Recorder: more extended range
Claves: rhythmic ostinatos
Rhythm sticks: rhythmic ostinatos
Guitar: for playing chords
Keyboard: accompaniment
Drums: emphasize the beat
Tambourine: beat and rhythm

Teaching Progression

1. Beginning music examples should be derived from known singing material. Sing the song with text.
2. Perform the music with rhythm syllables and conduct.
3. Perform the music with solfège syllables and hand signs.
4. Connect the fingering to solfège syllables and perform.
5. Read the music with rhythm syllables and conduct.
6. Read the music solfège syllables and hand signs.
7. Sing the music with letter names and hand signs
8. Perform the example but inner-hear the solfège syllables.

Reinforce Concepts Using Instruments

- *Beat*. Use simple percussion instruments to keep the beat of a rhyme or folk song.
- *Beat and rhythm*. Use simple rhythm instruments to perform the beat and then the rhythm of a folk song; then use them to perform the beat and rhythm of the folk song simultaneously.
- *Rhythmic ostinati*. Use simple rhythmic instruments to perform a rhythmic ostinato (a repeated rhythmic pattern) to a folk song. Then use them to perform two simultaneously sounding ostinati to a folk song.
- *Melodic ostinati*. Use glockenspiels, xylophone, metallophones, and melody bells to perform a melodic ostinato to a folk song.

Canons

Instruments may be used for playing canons in the classroom.

Rhythmic Canons

1. Teacher performs a known rhythmic pattern in canon with students clapping the rhythmic pattern. Use simple rhythmic instruments.

Melodic Canons

1. Teacher performs a folk song in canon with students on a pitched percussion instrument.
2. Teacher performs a folk song on a piano in canon with students.

3. Teacher performs a folk song on guitar in canon with students.
4. Teacher performs known melodic pattern on guitar and students echo with solfège syllables.

Listening

These activities may be used with instruments for developing listening.

1. Teacher performs or introduces a new song on a pitched percussion instrument.
2. Teacher performs an excerpt from a listening example on a nonpitched instrument before playing the recording for the students.
3. Teacher performs an excerpt from a listening example on the recorder before playing the recording for the students.
4. Teacher performs or introduces a new song on the recorder.
5. Teacher performs an excerpt from a listening example on an instrument before playing the recording for the students.

Transitions

These activities put instruments to use in transitioning from one segment of a lesson to another:

1. Teacher performs a rhythmic ostinato on a classroom instrument to accompany a folk song and maintains the ostinato to transition in to the next song in the lesson.
2. Teacher performs a melodic ostinato on a classroom instrument to accompany a folk song and maintains the ostinato to transition in to the next song in the lesson.

Aural Rhythmic Practice

Teacher performs known rhythmic pattern on nonpitched percussion instrument and students echo with rhythm syllables.

Aural Melodic Practice

1. Teacher performs known melodic pattern on pitched percussion instrument and students echo with solfège syllables.
2. Teacher performs known melodic pattern on recorder and students echo with solfège syllables.
3. Teacher performs known melodic pattern on piano and students echo with solfège syllables.

Writing Rhythmic Practice

1. Teacher performs the focus pattern or related pattern of a rhythmic concept on a nonpitched percussion instrument and students write missing beats or whole pattern on the board.
2. Teacher performs the focus pattern or related pattern of the concept on piano and students write missing beats or whole pattern on the board.

Writing Melodic Practice

1. Teacher performs the focus pattern or related pattern of a melodic concept on a pitched percussion instrument and students write missing beats or whole pattern on the board.
2. Teacher performs the focus pattern or related pattern of a melodic concept on a recorder and students write missing beats or whole pattern on the board.
3. Teacher performs the focus pattern or related pattern of a melodic concept on guitar and students write missing beats or whole pattern on the board.

Creative Movement Skills

Improvisation

Students improvise a number of motions to a song.

1. Teacher and students sing "Little Johnny Brown."
2. One student chooses a movement and picks a friend for the next turn.
3. Students repeat the process.

Form

Students choose movements to the form of the song.

1. Teacher and students sing "Cumberland Gap."
2. Students choose locomotor movement for one phrase (jog, walk, march).
3. Students choose a nonlocomotor movement for a different phrase.

Ostinati

Students demonstrate creative movement through ostinato (body percussion).

1. Students create simple four-beat ostinato using two levels of body percussion (snap, clap, pat, stomp).

Props

Students use props to show creative movement.

1. Students move to sung or recorded music using props, such as scarves or ribbons, matching the mood of the piece.

Hand Games

Create hand games with a partner.

1. Teacher and students sing "Long Legged Sailor."
2. Students create movements with a partner on words, such as "short," "long," "bow-legged," etc.

Extensions

Create game extensions.

1. Students create different ways to play singing games other than how they have learned them.

Square Dancing Concepts

"Do-Si-Do" Movement

1. Teacher and students sing "Old Brass Wagon."
2. Students learn to pass facing each other, right shoulder to right shoulder, back to back, left shoulder to left shoulder, and end up face to face.

Stealing of a Partner

1. Teacher and students sing "Old Betty Larkin."
2. Students learn how to "steal" a partner from another student.
3. On the third verse, an extra student enters the circle by joining a couple, causing another to be displaced and become the new "stealer."

Side-Close Step

1. Teacher and students sing "Great Big House in New Orleans."
2. Students step to the side with their right foot on the strong beats and close with left foot, ending with both feet together on the weak beats.
3. Students perform motions while singing and keeping the beat.

Double Circle

1. Teacher and students sing "Fed My Horse."
2. Students form two circles, inside and outside.
3. Students face partners.
4. Students in the outside circle perform a side-close step.

Listening Examples for Grade 2 Concepts and Elements

Listening examples will also include songs that the teacher sings to children and may not include new element.

do

Live Performance

1. "The Darby Ram"
2. "Old Chisholm Trail"

Recorded Performance

1. "Allegro," from Symphony No. 1, by W. A. Mozart (1756–1791).
2. "Cuckoo," from *Carnival of the Animals*, IX, by Camille Saint-Saëns (1835–1921).

Half Note

Live Performance

1. "Skin and Bones"

2. "Old Betty Larkin"
3. "The Sailor's Alphabet"

Recorded Performance

1. "Great Gate of Kiev," from *Pictures at an Exhibition*, by Modest Mussorgsky (1839–1881).
2. Violin Concerto in D, Movement 1, by Ludwig van Beethoven (1770–1827).
3. *A Short Story*, Op. 27, Book 1, No. 13, by Dimitri Kabalevsky (1904–1987).
4. "Death of Ase," Movement 6, from *Peer Gynt Suite,* No. 1, Op. 46, by Edvard Greig (1843–1907).
5. *Three Rondos on Folk Tunes,* No. 1, by Béla Bartók (1881–1945).

re

Live Performance

1. "Jubilee"
2. "Old Roger"
3. "The Longest Train"
4. "Give My Love to Nell"

Recorded Performance

mi-re-do

1. "Hot Cross Buns," from *Six Songs on Mother Goose*, by Donald Draganski (1936–), sung by Anita Rieder.
2. "Carillon," from *L'Arlésienne*, Suite No. 1, by Georges Bizet (1838–1875).

la-so-mi-re-do

1. "Who's That Tapping at the Door?" from the album *American Folk Songs for Children*, sung by Mike and Peggy Seeger.

Sixteenth Notes

Live Performance

1. "Sail Away, Ladies"
2. "Shady Grove"
3. "Pourquoi"
4. "The Derby Ram"

Recorded Performance

1. "Knight Rupert," from *Album for the Young*, No. 12, by Robert Schumann (1810–1856).
2. "Andante" (Variation 3), from Symphony No. 94, by Joseph Haydn (1732–1809).
3. *Rondo Alla Turca*, for piano, by W. A. Mozart (1756–1791).
4. "Solfeggetto," for piano, by C. P. E. Bach (1714–1788).

5. "Solfeggetto," by C. P. E. Bach (1714–1788), sung by the Swingle Singers from the album *Anyone for Mozart, Bach, Handel, Vivaldi?*
6. "Solfeggetto," by C. P. E. Bach (1714–1788), performed by Vernizzi Jazz Quartet and Corrado Giuffredi, Arts Crossing, 2006.
7. "Prelude in C Minor," from Book 1 of the *Well-Tempered Clavier*, by J. S. Bach (1685–1750)
8. "Paw Paw Patch," from *Folksongs and Bluegrass for Children*, performed by Phil Rosenthal, Rounderkids, 2000.

do Pentatonic Scale

Live Performance

1. "The Cherry Tree Carol"
2. "King Kong Kitchie"
3. "Brave Boys"
4. "Mama, Buy Me a Chiney Doll"

Recorded Performance

1. "Largo," from Symphony No. 9, by Antonin Dvořák (1841–1904).
2. "Mexican Dance," from *Billy the Kid Suite*, by Aaron Copland (1900–1990); this uses the folk tune "Good Bye Old Paint," which is a pentatonic melody.
3. *Mikrokosmos*, Vol. 3, No. 78, by Béla Bartók (1881–1945).

Quadruple Meter

Live Performance

1. "Hush, Little Minnie"
2. "The Ballad of Springhill"
3. "The Avondale Mine Disaster"

Recorded Performance

1. "March," from *The Love of Three Oranges*, by Sergei Prokofiev (1891–1953).
2. "Tortoises," from *Carnival of the Animals*, by Camille Saint-Saëns (1835–1921).

Lesson Planning

Designing a Preparation/Practice Lesson Plan Design That Includes Music Skills

In this chapter, we have presented activities for developing a student's singing voice, movement skills, and instrumental skills, as well as how the teacher can develop music literacy skills. As a result of the information contained in this chapter, we can make certain modifications to our basic preparation/practice lesson plan, by developing appropriate:

- Creative movement activities for students
- Instrumental activities for them

- Reading, writing, and improvisation activities
- Inner-hearing activities
- Listening activities
- Part-work skills

Table 4.2 presents a preparation/practice lesson plan template that shows how the information from this chapter can now be used to modify a lesson plan design. We have bolded the sections of the lesson plan that can be modified to incorporate material from Chapter 4.

Table 4.2 Preparation/Practice Lesson Plan Design

INTRODUCTION	
Demonstration of known musical concepts and elements	Body warm-ups and breathing exercises. **Ss** demonstrate their prior knowledge of repertoire and musical elements through performance of songs selected from the alphabetized repertoire list. These songs may be accompanied by rhythmic or melodic instruments.
CORE ACTIVITIES	
Acquisition of repertoire	Teach a new song by rote using an appropriate teaching technique.
Preparation of a new concept	Learning activities in which **Ss** are taught a new musical concept through known songs found in the alphabetized repertoire list.
Movement development	Focus on sequential development of age-appropriate movement skills through songs and folk games.
Practice and musical skill development	**Ss** reinforce their knowledge of musical concepts and elements working on the skill areas of reading and writing, form, memory, inner hearing, ensemble work, instrumental work, improvisation and composition, and listening through known songs found in the alphabetized repertoire list.
CLOSURE	
Review and summation	Review of lesson content; and **T** may perform the next new song to be learned in a subsequent lesson found in the alphabetized repertoire list.

When repertoire and selected activities are applied to the preparation/practice lesson framework, the lesson itself becomes more visible. The lesson plan in Table 4.3 includes repertoire and several activities; some procedural portions of this lesson have been removed.

Table 4.3 Grade 2: *re*, Lesson 3

Outcome	Preparation: creating a visual representation of *re,* a pitch between *mi* and *do* Practice: improvise music with rhythm syllables using quarter, eighth, and half notes, and quarter rests
INTRODUCTORY ACTIVITIES	
Warm-up	• Body warm-up • Beat activity *Star Wars Imperial March*, by John Williams (1932–) • Breathing: **Ss** practice blowing up a balloon and watch how air is released when deflating the balloon. • Resonance: explore a cow sound using low and high voices. Make sure **Ss** are inhaling and exhaling correctly with the support muscles. • Posture: remind **Ss** of the correct posture for singing.
Sing known songs	"Rocky Mountain" CSP: F • **Ss** sing the song and show the phrases. "Cumberland Gap" CSP: A • **Ss** sing the song and pat the beat.
Develop tuneful singing Tone production Diction Expression	"Button, You Must Wander" CSP: F • **Ss** sing the song and then sing in canon after two beats. • **Ss** sing each phrase of the song as follows: *mi-oh mi-oh mi mi mi mi mi mi* • Continue singing all phrases with *mi-oh*
Review known songs and melodic elements	"Bounce High, Bounce Low" CSP: A • **Ss** sing the song. • **Ss** sing the song with solfège syllables and hand signs. • **T** sings phrases of the songs and **Ss** echo-sing with solfège syllables and hand signs. • **T** sings phrase 1 of "Rocky Mountain," phrases 1, 2, and 3 of "Bow Wow Wow," and phrases 1 and 3 of "Here Comes a Bluebird," or other known songs that use the solfège syllables *la so mi* and *do*; **Ss** echo-sing using solfège syllables and hand signs. • **Ss** continue to sing the last phrase as an ostinato into the new song.
CORE ACTIVITIES	
Teach a new song	"Paw Paw Patch" CSP: F • **T** sings while **Ss** pat the beat. • **T** may briefly explain what a "paw paw" is. • **T** sings; **Ss** play the game. • After two or three cycles, **Ss** sing with **T** and play the game.

(*Continued*)

Table 4.3 (continued)

Develop knowledge of music literacy concepts Create a representation of what you hear	"Hot Cross Buns" CSP: A • **Ss** sing the song. • Review kinesthetic and aural activities. • **T** sings the target phrase on "loo" and asks the class to create a visual representation of the target phrase. **Ss** may use manipulatives. • **T**: "Pick up Unifix cubes and recreate what you heard." • **Ss** share their representations with each other. • **T** invites one **S** to the board to share a representation with the class. If necessary, corrections to the representation can be made by reviewing the aural awareness questions. • **Ss** sing the first phrase of "Hot Cross Buns" with a neutral syllable and point to their representation. • **Ss** identify the rhythm of the target phrase with rhythm syllables and **T** notates this rhythm.
Creative movement	"Let Us Chase the Squirrel" CSP: F • **Ss** sing and play the game.
Practice and performance of music literacy skills Improvisation	"Here Comes a Bluebird" CSP: C • **Ss** sing the song. • **Ss** read the target phrase from the board with rhythm syllables and pat the beat. • **T** labels this as a "question" phrase. • **Ss** clap the question phrase and **T** claps an eight-beat response. Perform several times. • **T** notates his or her "answer" phrase on the board. • **T** asks the question; **Ss** perform the answer. • Repeat with three or four other options. • **Ss** perform the question and individual **Ss** perform an answer, or they create their own answer using half, quarter, and eighth notes and quarter rests. They can perform their answers with rhythm syllables. • **Ss** perform the question and one **S** performs an answer with rhythm syllables, or they create their own answer without saying the rhythm syllables.
SUMMARY ACTIVITIES	
Review lesson outcomes Review the new song	"Paw Paw Patch" CSP: F

Designing a Presentation Lesson Plan Template that Includes Music Skills

Table 4.4 is an example of a presentation lesson plan template. We want to show how the information in this chapter can be incorporated into this lesson.

Table 4.4 Presentation Lesson Plan Design for Labeling Sounds with Syllables

INTRODUCTION	
Demonstration of known musical concepts and elements	Body warm-ups and breathing exercises **Ss** demonstrate their prior knowledge of repertoire and musical elements through performance of songs selected from the alphabetized repertoire list. These songs may be accompanied by rhythmic or melodic instruments.
CORE ACTIVITIES	
Acquisition of repertoire	Teach a new song by rote using an appropriate teaching technique.
Presentation of new element	**T** presents the syllables for the new musical element in the focus pattern of a known song.
Movement development	Known song or game found in the alphabetized repertoire list. Focus on sequential development of age-appropriate movement skills through songs and folk games.
Presentation of new element	**T** presents the syllables for the new musical element in a related pattern of a known song.
CLOSURE	
Review and Summation	Review of lesson content; **T** may perform the next new song to be learned in a subsequent lesson found in the alphabetized repertoire list.

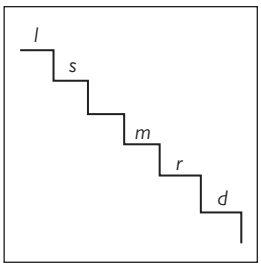
Again, when repertoire and selected activities are applied to in a lesson, the lesson planning process itself becomes more evident. The lesson plan in Table 4.5 includes activities appropriate to a presentation lesson.

Table 4.5 Grade 2: *re*, Lesson 5

Outcome	Presentation: notation strategies for *re*, a pitch between *mi* and *do*
INTRODUCTORY ACTIVITIES	
Warm-up	• Body warm-up • Beat activity "Largo," from Symphony No. 9," by Antonin Dvořák (1841–1904) • Breathing: **Ss** practice blowing up a balloon and watch how air is released when deflating the balloon. • Resonance: Explore a cow sound using low and high voices. Make sure **Ss** are inhaling and exhaling correctly with the support muscles. • Posture: remind **Ss** of the correct posture for singing.

(*Continued*)

Table 4.5 (continued)

Sing known songs	"Button, You Must Wander" CSP: D • **Ss** sing the song and keep the beat. "Tideo" CSP: F-sharp • **Ss** sing the song. • **Ss** sing the song and add a simple ostinato:
Develop tuneful singing Tone production Diction Expression	"Let Us Chase the Squirrel" CSP: F • **Ss** sing the song. • **Ss** sing song with solfège and hand signs and **T** hums a tonic drone. • **T** divides class into two groups: Group 1 sings a *do* drone and Group 2 sings phrases from song with solfège and hand signs from **T's** hand signs.
Review known songs and melodic elements	"Snail, Snail" CSP: A • **Ss** identify the song from **T's** humming. • **Ss** sing song with solfège and hand signs. • **T** sings phrase 1 of "Rocky Mountain," phrases 1, 2, and 3 of "Bow Wow Wow," and phrases 1 and 3 of "Here Comes a Bluebird," or other known songs that use the solfège syllables *la, so, mi*, and *do*; **Ss** echo-sing using solfège syllables and hand signs.
CORE ACTIVITIES	
Teach a new song	"Dinah" CSP: F • **T** sings the song. • **T** sings the song and **Ss** show the phrases. • **T** sings the song but **Ss** sing the words "Dinah."
Presentation of music literacy concepts Notate what you hear	"Hot Cross Buns" CSP: A • **T** reviews aural presentation. • **T** presents *re* on the tone ladder.  • **Ss** sing the target phrase with solfège syllables, pointing to the pitches on the tone ladder. • **T** presents the song with standard rhythmic notation, time signature, and solfège syllables. • **T** presents the rule of placement for *mi, re, do* using the hand staff.

(*Continued*)

Table 4.5 (continued)

	• **T** presents the target phrase in staff notation with F = *do*. **Ss** read the melody with solfège syllables while pointing to the notes on the staff.
Creative movement	"Cumberland Gap" CSP: A • **Ss** create accompaniment through movement, rhythmic elements, or melodic elements. • **Ss** sing and play the game.
Presentation of music literacy concepts Notate what you hear	"All Around the Buttercup" CSP: A • **Ss** sing "All Around the Buttercup" with words and keep the beat. • **Ss** sing with solfège syllables and hand signs. • **Ss** read with solfège syllables and hand signs from rhythmic notation. • **Ss** place notes on the tone ladder. • **T** reviews the placement of notes on the staff. • **T** points to the notes of the song written on the staff and **Ss** sing with solfège syllables and hand signs. • **T** introduces absolute pitch names for *do* = G and *do* = F.
SUMMARY ACTIVITIES	
Review lesson outcomes Review the new song	"Dinah" CSP: F

Chapter 5

Unit Plans and Lesson Plans

A primary objective of this text is to present teachers with a sequential series of lesson plans to inspire the artistry inherent in every student. As is evident in all of our publications, we are also involved with developing cognition, the "thinking" abilities that lead to a deeper understanding and appreciation of music through performing, critical thinking, listening, literacy, composing, and improvising. Kodály offers us a timely reminder concerning the importance of excellent teaching techniques to enable the student to engage with music as a true artist: "It is not technique that is the essence of art, but the soul. As soon as the soul can communicate freely, without obstacles, a complete musical effect is created. Technique sufficient for a free manifestation of the child's soul can easily be mastered under a good leader in any school."[1]

This chapter furnishes teachers with a detailed series of lesson plans arranged according to concept. With the exception of Unit 1 (review lessons), each unit is divided into three sections:

Section 1. A summary overview of the repertoire used to prepare, present, and practice a particular music element
Section 2. A brief outline of the music skills that are to be developed in the unit plan
Section 3. Five sequential lesson plans for preparing, presenting, and practicing a music element

Consult *Kodály Today* for a more comprehensive overview of lesson planning.

These are the lesson plan units presented in this chapter:

Unit 1. Review of Grade 1 Concepts and Elements
Unit 2. Teaching *do*
Unit 3. Teaching Half Note
Unit 4. Teaching *re*
Unit 5. Teaching Sixteenth Notes
Unit 6. Teaching *do* Pentatonic Scale
Unit 7. Teaching Quadruple Meter ($\frac{4}{4}$)

Remember that these lesson plans are only sketches of what can be accomplished in the lesson. We have not included transitions between the sections of the lessons as we want teachers to get an idea of the flow of the lesson plan. Teachers should infuse these lessons with their own musicianship and creativity.

Our suggested five-lesson sequence allows students to engage and explore concepts through music literature. Building on the numerous performance experiences within these lessons, the teacher can guide students toward an understanding of musical elements and concepts.

The five sequenced lessons are divided as follows. The first three are preparation/practice lesson plans.

Lesson 1 is a plan for developing the *kinesthetic* awareness of a new melodic or rhythmic concept and concentrated practice of known melodic or rhythmic elements through *reading*. (Reading is normally connected to listening.)

Lesson 2 is a plan for developing *aural* awareness of a new melodic or rhythmic concept and concentrated practice of known melodic or rhythmic elements through *writing*.

Lesson 3 is a plan for developing *visual* awareness of a new melodic or rhythmic concept and concentrated practice of known melodic or rhythmic elements through *improvisation and composition*.

There are two presentation lessons in the associative phase.

Lesson 4 is the first presentation lesson; the goal is to *label* the new sound with rhythm or solfège syllables.

Lesson 5 is the second presentation lesson; the goal is to *present the notation* for the new element.

The objectives for each type of lesson are derived from activities proposed in the teaching strategies (Chapter 4). Although the lessons will differ across the three phases of learning, all preparation/practice lessons, regardless of the element being prepared, are similar in structure. The same is true for all presentation lessons. You will note that lessons 2, 3, and 3 focus on kinesthetic, aural, and visual preparation of a new element respectively and practice of a familiar element through reading, writing, and improvisation activities. Lessons 4 and 5 focus on presenting and initial practice of the newly learned element. Chapter 10 of *Kodály Today* describes the types of lesson plan structure as well as information on adapting these lesson plans for the inclusive classroom.

Transitions in Lesson Plans

Transitions are the cement that holds the segments of a lesson together. Transitioning between songs and activities can become an interesting means to help tie, and often hold, the lesson together. They can be used to move students from one activity to another in a music lesson. Here we present some sample transition activities that can be used to enliven a creative music lesson plan. Transitions may be thought of as conscious and unconscious: with the former, the students are aware that they are moving

between songs or activities, and with the latter, the teacher guides students to different activities. Spend time analyzing all of the repertoire and materials you will be using in the lesson. This will allow you to see possible connections in the suggested repertoire. Transitions should be logical. When they are properly planned, they add the elements of surprise, creativity, and magic to a lesson. Many of the best transitions are musical. If you are transitioning into a segment of a lesson where the focus is on rhythm, use a rhythmic activity such as an ostinato to move to the next segment. If you are transitioning into a melodic segment of the lesson, you could use a melodic ostinato to move to the next segment.

Chapter 10 of *Kodály Today* includes many ideas for creating transitions in lesson plans.

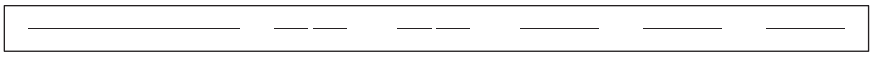
Tables 5.1 and 5.2 show two versions of the same lesson plan: Table 5.1 is a lesson plan with no transitions, and Table 5.2 has the same lesson plan with transitions. Transitions should not detract from the lesson but should allow the teacher to move smoothly from one segment of the lesson to another.

Table 5.1 Grade 2: Half Note, Lesson 1

Outcome	Preparation: internalizing a sound that last for two beats through kinesthetic activities Practice: reading and singing melodies with the solfège syllables *la, so, mi*, and *do*
INTRODUCTORY ACTIVITIES	
Warm-up	• Body warm-up • Beat activity "Allegro," from Symphony No. 1, by W. A. Mozart (1756–1791) • Breathing: **Ss** practice blowing up a balloon and watch how air is released when deflating the balloon. • Resonance: explore a cow sound using low and high voices. Make sure **Ss** are inhaling and exhaling correctly with the support muscles. • Posture: remind **Ss** of the correct posture for singing.
Sing known songs	"Are You Sleeping?" CSP: F • **Ss** sing song. • **Ss** sing song in canon with **T**, and then **Ss** sing in two-part canon. "Bye, Bye, Baby" CSP: F-sharp • **Ss** sing the song.
Develop tuneful singing Tone production Diction Expression	"Rocky Mountain" CSP: D • **Ss** sing the song while continuing the ostinato. • **T** guides **Ss** to repeat the last four beats of the song (*mm rr d*) on "loo." • T guides **Ss** to repeat the last four beats on additional unified syllables [i] [ɛ] [a] [o] [u].

(*Continued*)

Table 5.1 (continued)

Review known songs and elements	"King's Land" CSP: A "Sea Shell" (phrase 1) CSP: D • **Ss** sing song. • **Ss** identify the meter, sing song, and conduct. • **Ss** sing song with rhythm syllables and clap rhythm. • **T** sings phrases from these songs and other known songs that use known rhythms; **Ss** echo-sing using rhythm syllables as they tap the beat. • **Ss** sing "Knock the Cymbals" while **T** sings "Let Us Chase the Squirrel" as a partner song.
CORE ACTIVITIES	
Teach a new song	"Let Us Chase the Squirrel" CSP: D • **T** sings the song and **Ss** identify the number of phrases. • **T** sings again and **Ss** identify the number of beats in each phrase. • **T** sings again, pausing after each phrase for **Ss** to label the form of the song. (ABAC) • **T** and **Ss** sing and play the game.
Develop knowledge of music literacy concepts Internalize music through kinesthetic activities	"Here Comes a Bluebird" CSP: A • **Ss** sing the song and briefly play the game. • **Ss** sing "Here Comes a Bluebird" while keeping the beat. • **Ss** sing "Here Comes a Bluebird" while tapping the rhythm. • **Ss** sing "Here Comes a Bluebird," pointing to a representation of phrases 2 and 4.  • **T** divides **Ss** into two groups. All sing "Here Comes a Bluebird" while group A performs the beat and group B performs the rhythm. Reverse the parts. • **Ss** sings "Here Comes a Bluebird" while walking the beat and tapping the rhythm. One **S** may play the beat on an instrument while another plays the rhythm.
Creative movement	"Wallflowers" CSP: D • **T** and **Ss** sing the song while walking the beat in a circle. • **Ss** may suggest other categories to use in the song (i.e., birthday months, favorite color, etc.). • **Ss** sing and play the game.
Practice and performance of music literacy concepts Reading	"Bow Wow Wow" CSP: D • **Ss** sing song. • **Ss** sing with rhythm syllables and pat the beat. • **Ss** sing with solfège syllables and hand signs. • **T** presents "Bow Wow Wow" on the board with standard notation and solfège; **Ss** sing with solfège syllables. **T** shows hand signs and **Ss** memorize the main theme of "Allegro," from Symphony No. 1, by W. A. Mozart (1756–1791).

(*Continued*)

Table 5.1 (continued)

SUMMARY ACTIVITIES	
Review lesson outcomes Review the new song	"Let Us Chase the Squirrel" CSP: D

Table 5.2 Grade 2: Half Note, Lesson 1

Outcome	**Preparation**: internalizing a sound that last for two beats through kinesthetic activities **Practice**: reading and singing melodies with the solfège syllables *la, so, mi*, and *do*
INTRODUCTORY ACTIVITIES	
Warm-up	"Allegro," from Symphony No. 1, by W. A. Mozart (1756–1791) • Resonance: a low and a high voice. Make sure **Ss** are inhaling and exhaling correctly with the support muscles. • Use fingers to point to the sound **Ss** are creating. • Posture: remind **Ss** of the correct posture for singing. Let this lead into "Are You Sleeping?" ("Awake": good posture; "Asleep": poor posture).
	"Are You Sleeping?" CSP: E-flat • **T** writes phrases 1 and 3 of "Are You Sleeping?" on board with rhythmic notation. • **T** writes phrases 2 and 4 with heartbeats. • **Ss** clap rhythm on phrases 1 and 3 and tap beat on phrases 2 and 4. • Repeat, this time with **T** humming melody on phrases 2 and 4, inviting **Ss** to sing on words when song is recognized. • **Ss** sing song, and **T** follows in canon. Reverse: **T** begins and **Ss** follow in canon. • Divide class in half to sing in canon, group A and group B. Reverse. • Two **Ss** sing in canon. Transition: rhythmic transformation • **T** transforms rhythm of "Are You Sleeping?" into rhythm of "Rocky Mountain." • **Ss** clap and recognize song.
Develop tuneful singing Tone production Diction Expression	**"Rocky Mountain"** CSP: F • **Ss** sing the song while T performs the ostinato *mm rr d* on recorder. • **T** guides **Ss** to repeat the last four beats of the song (*mm rr d*) on "loo." • **T** guides **Ss** to repeat the last four beats on additional unified syllables [i] [ɛ] [a] [o] [u].

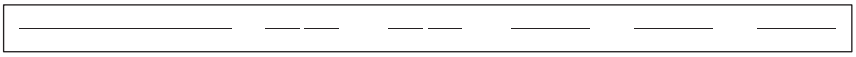
(*Continued*)

Table 5.2 (continued)

	Transition: melodic transition • Class sings *la so mi do*, the last phrase of "Rocky Mountain." • **T** divides class; group A sings *do* drone, and group B sings *la so mi do* again. • Group B reads melody on solfège from **T's** hand signs. Reverse. • Group A keeps drone while group B reads melody to "King's Land" from **T's** hand signs on solfège. Reverse. • **T** shows hand signs and **Ss** "think" the pitches. **Ss** sing as they identify the song.
Review known songs and elements	**"King's Land"** CSP: A • Focus: preparing a rhythmic element. **Ss** review known rhythmic elements. • **T** sings phrases on "loo," and **Ss** respond in rhythmic syllables. • Phrase by phrase, group A sings on "loo" and group B echoes rhythm syllables. Reverse. • **T** sings each phrase on "loo," and several **Ss** perform on rhythm syllables. • Optional: Repeat with other known songs: "Bow Wow Wow," "All Around the Buttercup," "Rocky Mountain." Transition: rhythmic transition • **T** modifies the rhythm on the board to "Let Us Chase the Squirrel." • **T** assigns a number to each phrase and writes a new performance sequence at the top of the board. (The sequence matches the rhythmic form of "Let Us Chase the Squirrel": 1 2 1 3.) • **Ss** clap rhythm. • On the repeat, **T** hums melody as **Ss** clap.
CORE ACTIVITIES	
Teach a new song	**"Let Us Chase the Squirrel"** CSP: D • **T** sings the song and **Ss** identify the number of phrases. • **T** sings again and **Ss** identify the number of beats in each phrase. • **T** sings again, pausing after each phrase for **Ss** to label the form of the song. (ABAC) • **T** and **Ss** sing and play the game: squirrels in the tree hold hands and catch the acorns as they pass through. Transition: rhythmic transition • **T** modifies rhythm on the board and assigns new letters to label the form. • **T** creates a new sequence with the letters at the top of the board; **Ss** perform with rhythm syllables. • **T** creates a new sequence to show the rhythm of "Here Comes a Bluebird"; **Ss** clap the new rhythm with rhythm syllables. • On the repeat, **T** sings melody on "loo" as **Ss** clap the rhythm.

(*Continued*)

Table 5.2 (continued)

Develop knowledge of music literacy concepts Internalize music through kinesthetic activities	**"Here Comes a Bluebird"** CSP: A • **Ss** sing the song and briefly play the game. • **Ss** sing "Here Comes a Bluebird" while keeping the beat. • **Ss** sing "Here Comes a Bluebird" while tapping the rhythm in hands. • **Ss** sing "Here Comes a Bluebird," pointing to a representation of phrases 2 and 4.  • **T** divides **Ss** into two groups. All sing "Here Comes a Bluebird" while group A performs the beat and group B performs the rhythm. Reverse the parts. • **Ss** sings "Here Comes a Bluebird" while walking to the beat and tapping the rhythm. One **S** may play the beat on an instrument while another plays the rhythm. Transition: melodic transition • **T** sings portions of "Here Comes a Bluebird" on "loo," and Ss echo with solfège syllables and hand signs. • "I'm thinking of a song": **T** shows melody of "Wallflowers" with hand signs, and **Ss** "think" the sound: "When you know it, sing with text." • **Ss** read and sing phrases 1 and 3 of "Wallflowers" from **T's** hand signs. **T** sings phrases 2 and 4 on "loo" while **Ss** tap the beat.
Creative movement	**"Wallflowers"** CSP: D • **T** and **Ss** sing the song while walking to the beat in a circle. • **Ss** sing and play the game. • **Ss** join hands and walk in a circle. • One **S** stands in the center of the circle. That **S** points to a friend during "Let's all go to Mary's house" (substitute the **S's** name for Mary). That **S** stays in the circle but turns around and faces the outside. • The game continues until all **Ss** are facing out. • Play the game in canon: create two distinct circles and sing in canon, group B beginning one phrase (eight beats) after group A. Transition: melodic transition • **T** draws staff on board and hums the first phrase of "Wallflowers" (*s m-d s m-d*). **Ss** echo with solfège. **T** writes *s m d* on the staff in F major. **T** hums *s-s l-s m*, and **Ss** echo with solfège. **T** adds *la* to the staff. • **T** points to the notes on the staff, leading **Ss** to sing the first phrase of "Bow Wow Wow" with solfège syllables and hand signs.
Practice and performance of music literacy concepts Reading	**"Bow Wow Wow"** CSP: D • **Ss** sing and keep the beat. • **Ss** sing with rhythm syllables and pat the beat. • **Ss** sing with solfège syllables and hand signs. • **T** presents "Bow Wow Wow" in rhythmic notation with solfège syllables underneath.

(*Continued*)

Table 5.2 (continued)

	• **T** presents "Bow Wow Wow" on the board written in staff notation; **Ss** sing with solfège syllables. • **Ss** sing inside their heads while **T** plays it on the piano. • **Ss** sing from **T's** hand signs the theme of the "Allegro," from Symphony No. 1, by W. A. Mozart (1756–1791) with movements.
SUMMARY ACTIVITIES	
Review lesson outcomes Review the new song	"Let Us Chase the Squirrel" CSP: D

General Points for Planning Lessons

1. Goals for each lesson should come from the outcomes listed in the concept plans; but singing in tune should always be a primary goal of each lesson.
2. Work to select the best song material for each class and make sure you enjoy this repertoire. We suggest three to eight songs in a thirty-to-forty-minute lesson. Memorize all of the song material you are going to use.
3. Every new song you teach should be introduced appropriately. Sometimes we review a familiar song as we would a new song. This is an opportunity for the teacher to spend more time polishing the song and making sure that students are able to sing artfully.
4. When teaching a new element, is it surrounded by known rhythmic or melodic patterns?
5. Our lessons contain both rhythmic and melodic elements, one for preparation and the other for practice. Remember that when you abstract a pattern or motif from a song, always sing the song again to put it back in context and to give students the experience of enjoying the performance of the song.
6. There should be a focus to each section of the lesson that you can assess informally and formally.
7. Know your repertoire. Be able to analyze the materials for each lesson from an analytical performance perspective and from a pedagogical one.
8. Try to find variety in the song material for the lesson.
9. Our lessons include periods of relaxation and concentration. The pace of a lesson is critical. Veteran teachers always tell us that it is better to teach faster than slower. Students will follow you if you're moving.
10. Give the students plenty of individual experience in the classroom. It is important to work from the group toward individual activities. You'll notice that

students are attentive to their peers when they do things like go to the board or perform on their own.

11. We have provided a comfortable starting pitch for each song. Feel free to experiment with what works best for your classroom.

Evaluating a Lesson

1. Learning should stem from the enjoyment of singing songs, chanting rhymes, and playing games. The overarching goals of a music lesson should be singing, listening, and enjoyment of music. Musical concepts and elements are taught to enhance this enjoyment.
2. We believe that reading and/or writing should be addressed during each lesson. Even if students simply read or write a small motive from a song, they develop a deeper understanding and appreciation of the song.
3. Include opportunities for both review and reinforcement of musical elements and concepts.
4. A good lesson plan should reveal clear answers to these questions:
   A. Was the lesson presented musically?
   B. What were the primary and secondary goals of the lesson?
   C. How were the goals of the lesson achieved?
   D. How many songs and games were used in the lesson?
   E. What activities used in conjunction with the song material led students to an understanding of the goals of the lesson?
   F. Was there an emphasis on singing and making music?
   G. Did the lesson use a variety of songs?
   H. Were the goals of the lesson achieved?
   I. Was new material prepared and presented in the lesson? What exercises were used in the lesson? Did the musical exercises planned for the lesson help the students achieve the goals?
   J. Was there a logical sequence and pacing in the lesson?
   K. Was the culmination of the lesson clear?
   L. Were there periods of relaxation and concentration in the lesson?
   M. What musical skills were developed in the lesson?
   N. Were the students active collectively and individually during the lesson?
   O. Did the lesson plan offer an opportunity to assess student progress?
   P. Was the lesson enjoyable for the students?
   Q. Did the lesson begin and end with singing?

Unit Plans

The units presented here give teachers lesson plans arranged according to concept.

Unit 1: Grade 1 Review

Sections 1 and 2

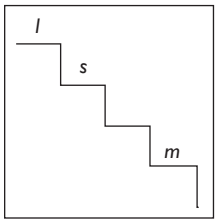
Prepare: Review grade 1 songs and concepts

Practice: review grade 1

	Song Repertoire						
	Known Songs	**Songs for Tuneful Singing**	**Songs to Review Known Elements**	**Songs to Prepare New Concepts**	**Songs for Review**	**Creative Movement**	**Songs to Review Known Concepts: $\frac{2}{4}$**
Lesson 1	"No Robbers Out Today"	"Bobby Shafto"	"Snail, Snail" (review *so-mi*)	"Closet Key"	"Bounce High, Bounce Low" (review presentation of *la*)	"Bow Wow Wow"	"Rain, Rain" (review notation of *la*)
Lesson 2	"Closet Key"	"Lucy Locket"	"Pease Porridge Hot" (review rest)	"Plainsies, Clapsies"	"Bounce High, Bounce Low" (review reading of *la*)	"King's Land"	"Rain, Rain" (review writing of *la*)
Lesson 3	"Plainsies, Clapsies"	"Bow Wow Wow"	"We Are Dancing in the Forest" (review *la*)	"Knock the Cymbals"	"Bobby Shafto" (review kinesthetic and aural awareness of $\frac{2}{4}$)	"Hunt the Cows"	"Bounce High, Bounce Low" (review improvisation of *la*)
Lesson 4	"Knock the Cymbals"	"Doggie, Doggie"	"Bounce High, Bounce Low" (review *la*)	"¡Que Llueva!"	"Bobby Shafto" (review visual awareness of $\frac{2}{4}$)	"Two Rubble Tum"	"Rain, Rain" (review presentation of $\frac{2}{4}$)
Lesson 5	"¡Que Llueva!"	"King's Land"	"We Are Dancing in the Forest"	"Rocky Mountain"	"Bobby Shafto" (review presentation of $\frac{2}{4}$)	"Two Rubble Tum"	"Rain, Rain" (review notation of $\frac{2}{4}$)

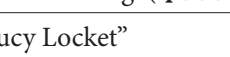
Unit 1, Grade 1 Review, Lesson 1

Outcome	Review aural presentation and notation of *la*
INTRODUCTORY ACTIVITIES	
Warm-up	• Body warm-up • Beat activity "Fossils," from *Carnival of the Animals,* Camille Saint-Saëns (1835–1921) • Breathing: **Ss** practice blowing up a balloon and watch how air is released when deflating the balloon. • Resonance: explore a cow sound using low and high voices. Make sure **Ss** are inhaling and exhaling correctly with the support muscles. • Posture: remind **Ss** of the correct posture for singing.
Sing known song	"No Robbers Out Today" CSP: A • **T** and **Ss** sing the song and keep the beat. • **Ss** sing and play game.
Develop tuneful singing Tone production Diction Expression	"Bobby Shafto" CSP: A • **Ss** sing song. • **Ss** imitate the sound of a siren with the voice. Challenge **Ss** to make soft and loud, high and low, long and short sirens, and sirens that go up, come down, or do both. • **Ss** sing the song with text and show the phrases.
Review known songs and elements	"Snail, Snail" CSP: A • **Ss** sing song. • **Ss** sing with solfège syllables and hand signs.
CORE ACTIVITIES	
Teach a new song	"Closet Key" CSP: F • **T** sings the song while **Ss** show the phrases of the song. • **Ss** identify the number of phrases (four); **Ss** label the form (ABAB'). • **T** and **Ss** switch singing phrases and may play the game, as time allows. • **Ss** perform the rhythm of the last four beats of the song as a rhythmic ostinato into the next song. ( )
Review known songs and elements	"Bounce High, Bounce Low" CSP: A • **T** and **Ss** sing the song. • Review kinesthetic, aural, and visual awareness activities. • **T**: "When we have a sound that is a step higher than *so*, we call it *la*." • **T** shows the hand sign. • **T** sings "*so la so mi*" (phrase 1 of "Bounce High, Bounce Low") to individual **Ss**, who echo with solfège syllables and hand signs. • **T** sings phrase 1 of the song with text; **Ss** echo with solfège and hand signs. • **T** sings phrase 1 of the song with text, and individual **Ss** echo with solfège syllables and hand signs; repeat with six to eight **Ss**.

Creative movement	"Bow Wow Wow" CSP: D • **Ss** sing and play the game. • **Ss** continue the beat into the next song.
Presentation of music literacy concepts Notate what you hear *la*	"Rain, Rain" CSP: A • Review aural presentation. • Present the position of *la* on the tone ladder.  • **T** sings the quality of each interval and **Ss** echo (sung: "*la* and *so* are a step apart . . . *so* and *mi* are a skip apart . . .") • Present standard rhythmic notation with solfège syllables. **T**: "We can write our phrase using rhythm notation and put our solfège syllables under it." • Review the rule of placement. • Notate "Rain, Rain" in staff notation.
SUMMARY ACTIVITIES	
Review lesson outcomes Review the new song	"Closet Key" CSP: F

Unit 1, Grade 1 Review, Lesson 2

Outcomes	Review reading and writing practice of *la*
INTRODUCTORY ACTIVITIES	
Warm-up	• Body warm-up • Beat activity "Fossils," from *Carnival of the Animals,* by Camille Saint-Saëns (1835–1921) • Breathing: **Ss** practice blowing up a balloon and watch how air is released when deflating the balloon. • Resonance: explore a cow sound using low and high voices. Make sure **Ss** are inhaling and exhaling correctly with the support muscles. • Posture: remind **Ss** of the correct posture for singing.

Sing known song	"Closet Key" CSP: F • **T** and **Ss** sing the song and briefly play the game. • **Ss** perform the last four beats of the song as a rhythmic ostinato into the next song. ()
Develop tuneful singing Tone production Diction Expression	"Lucy Locket" CSP: A • **Ss** sing song. • **T** asks **Ss** to try sighing a few times, starting each sigh a little higher than the last. • **Ss** echo four-beat patterns of consonants (k-k-k-k, ss-ss-ss-ss, p-p-p-p, zz-zz-zz-zz, etc.) to the melody of phrase 2 of "Lucy Locket."
Review known songs and elements	"Pease Porridge Hot" CSP: A • The rhythm of "Lucy Locket" is written on the board. **T** transforms it into "Pease Porridge Hot." • **Ss** recognize the song and perform it with text and pat the beat. • **Ss** perform the song with rhythm syllables and pat the rhythm. • **T** sings individual phrases of "Pease Porridge Hot," "Hot Cross Buns," and "Bow Wow Wow"; **Ss** echo-sing with rhythm syllables while tapping the beat.
CORE ACTIVITIES	
Teach a new song	"Plainsies, Clapsies" CSP: A • **T** sings the song and demonstrates the game. • **Ss** sing and play the game. • **T** "realizes" that phrase 1 of "Plainsies, Clapsies" sounds like another song. • **T** sings phrase 1 on a neutral syllable and **Ss** identify it as "Bounce High, Bounce Low."
Review known songs and elements	"Bounce High, Bounce Low" CSP: A • **T** and **Ss** sing the song. • Review aural presentation. • **T** guides **Ss** in singing the song with solfège syllables and hand signs. • **Ss** sing song with rhythm syllables and clap rhythm. • **Ss** sing song with solfège syllables and hand signs. • **Ss** read the song from standard rhythmic notation and solfège syllables

Creative movement	"King's Land" CSP: A • *Note: this will be a new song.* • **T** sings the song and directs **Ss** to move into position for the game. • **T** sings and **Ss** play the game.
Review known songs and elements	"Rain, Rain" CSP: A • **Ss** sing the song with solfège syllables and hand signs. • **Ss** sing with solfège syllables and hand signs while pointing to the standard rhythmic notation prepared on the board. • **Ss** sing the song and point to their finger staff. • **Ss** read the song from staff notation. • **Ss** complete a *la* writing worksheet, filling in the missing notes on the staff for "Rain, Rain."
SUMMARY ACTIVITIES	
Review lesson outcomes Review the new song	"Plainsies, Clapsies" "King's Land" CSP: A

Unit 1, Grade 1 Review, Lesson 3

Outcome	Review kinesthetic and aural awareness of $\frac{2}{4}$ meter Review improvisation of *la*.
INTRODUCTORY ACTIVITIES	
Warm-up	• Body warm-up • Beat activity "Fossils," from *Carnival of the Animals, by* Camille Saint-Saëns (1835–1921) • Breathing: **Ss** practice blowing up a balloon and watch how air is released when deflating the balloon. • Resonance: explore a cow sound using low and high voices. Make sure **Ss** are inhaling and exhaling correctly with the support muscles. • Posture: remind **Ss** of the correct posture for singing.
Sing known song	"Plainsies, Clapsies" CSP: A • **T** and **Ss** sing the song with a simple ostinato: $\frac{2}{4}$ ♫♩ |♫♩ 𝄫 • **Ss** continue the ostinato into the next song.
Develop tuneful singing Tone production Diction Expression	"Bow Wow Wow" CSP: D • **Ss** sing the song in canon after two beats. • **Ss** sing the song, following the expressive gestures in **T**'s conducting (crescendo and decrescendo, staccato and legato, etc.). • **Ss** sing "Bow Wow Wow" while **T** sings "Bounce High, Bounce Low" as a partner song.

Review known songs and elements	"We Are Dancing in the Forest" CSP: A • **T** directs part of the class to continue "Bow Wow Wow" while the remainder sing "We Are Dancing in the Forest." Switch. • **Ss** sing "We Are Dancing in the Forest" with rhythm syllables and clap the rhythm. • **T** sings individual phrases of "Bounce High, Bounce Low," "Bow Wow Wow," and "Plainsies, Clapsies"; **Ss** echo-sing using rhythm syllables while keeping the beat.
CORE ACTIVITIES	
Teach a new song	"Knock the Cymbals" CSP: D • **T** sings the song and invites three or four **Ss** to come to the board to trace the phrases. • **T** sings the song, pausing after each phrase for **Ss** to label the form of the song. (ABAC) • **Ss** sing the A phrases, and **T** sings B and C. Switch. • **Ss** sing all phrases without assistance from **T**. • **Ss** perform the rhythm on the board while **T** sings the next song.
Develop knowledge of music literacy concepts Internalize music through kinesthetic activities Describe what you hear $\frac{2}{4}$ meter	"Bobby Shafto" CSP: A • **Ss** sing the song. • **Ss** sing "Bobby Shafto" with rhythm syllables. • **Ss** sing the song with an ostinato indicating the strong and weak beats. (For example, pat, snap, pat, snap.) • **T** sings phrase 1 of the song while keeping the beat. • **Ss** identify the number of beats in the phrase. (four) • **Ss** sing the first phrase, patting on beats 1 and 3, snapping or clapping on beats 2 and 4. • **Ss** identify whether all the beats feel the same. (no, some are stronger) • **Ss** determine which beats are strong and which are weak. • **T**: "Which beats are stronger?" (1 and 3) • **T**: "If beats 1 and 3 are strong, beats 2 and 4 are _____." (weak) • **Ss** sing and show the strong and weak beats by conducting. • **Ss** sing and inner-hear the weak beats.
Creative movement	"Hunt the Cows" CSP: A • *Note: this will be a new song.* • **T** sings and **Ss** play the game.

Review known songs and elements	"Bounce High, Bounce Low" CSP: A • **Ss** sing the song and pat the beat. • **Ss** sing the song with solfège syllables and hand signs. • **Ss** read the song from standard rhythmic notation with solfège syllables and hand signs: *s l s m* *ss l l s m* • **T** hums additional phrases to the song. **Ss** sing with solfège and hand signs and **T** notates. • **T** relabels phrase 1 as the "question" phrase. • **T** sings the question phrase to individual **Ss**, who may choose an answer phrase from the notated phrases on the board. • **Ss** may also create their own four-beat answer to include *la*.
SUMMARY ACTIVITIES	
Review lesson outcomes Review the new song	"Knock the Cymbals" CSP: D "Hunt the Cows" CSP: A

Unit 1, Grade 1 Review, Lesson 4

Outcome	Review visual awareness of $\frac{2}{4}$ meter Review aural presentation of $\frac{2}{4}$ meter
INTRODUCTORY ACTIVITIES	
Warm-up	• Body warm-up • Beat activity "Fossils," from *Carnival of the Animals,* by Camille Saint-Saëns (1835–1921) • Breathing: **Ss** practice blowing up a balloon and watch how air is released when deflating the balloon. • Resonance: explore a cow sound using low and high voices. Make sure **Ss** are inhaling and exhaling correctly with the support muscles. • Posture: remind **Ss** of the correct posture for singing.
Sing known song	"Knock the Cymbals" CSP: D • **T** and **Ss** sing the song with a simple ostinato.

Develop tuneful singing Tone production Diction Expression	"Doggie, Doggie" CSP: A • **Ss** sing the song. • **T** sings each phrase, and **Ss** echo with solfège syllables and hand signs. • **Ss** read from **T**'s hand signs (*ss ll ss mm* and variations of this pattern) but sing them on "loo" or "koo."
Review known songs and elements	"Bounce High, Bounce Low" CSP: A • **Ss** sing song and keep beat. • **Ss** sing song with rhythm syllables and clap rhythm. • **Ss** sing song with solfège syllables and hand signs. • **T** supplies them with the traditional rhythm notation of the song, and they fill in missing measures with solfège syllables.
CORE ACTIVITIES	
Teach a new song	"¡Que Llueva!" CSP: A • **T** sings the song while **Ss** listen. • **T** speaks the chant at the end of the song, and **Ss** echo. • **T** sings the song and **Ss** perform the chant. • **T** sings the song and demonstrates the game; **T** and **Ss** sing and play.
Review known songs and elements	"Bobby Shafto" CSP: A • **Ss** sing the song. • Review kinesthetic and aural awareness activities of duple meter. • **T** sings the target phrase and asks **Ss** to create a visual representation of the strong and weak beats (**Ss** may/should use manipulatives). • **T**: "Pick up what you need to recreate the strong and weak beats you heard" or "Draw what you heard." • **Ss** share their representations with each other. • **T** invites one **S** to the board to share a representation with the class. If necessary, corrections to the representation can be made by reviewing the aural awareness questions. • **Ss** sing the first phrase of "Bobby Shafto" and point to the representation. • **Ss** sing the song with rhythm syllables while pointing to the representation of strong and weak beats.
Creative movement	"Two Rubble Tum" CSP: A • *Note: this will be a new song.* • **T** sings the song and directs **Ss** to move into position for the game. • **T** teaches the B section chant ("Hey old witch . . ."). • **T** and **Ss** play the game.

Presentation of music literacy concepts Describe what you hear with rhythm syllables $\frac{2}{4}$ meter	"Rain, Rain" CSP: A • **Ss** sing the song. • **Ss** sing the song and show the strong and weak beats. • **Ss** inner-hear the weak beats. • Review kinesthetic, aural, and visual awareness activities. • **T**: "When we have beats in a strong weak pattern, we call this pattern duple meter. We can show it by conducting." • **T** demonstrates duple meter conducting, and **Ss** copy. • **Ss** sing the song and conduct. • **Ss** identify and sing other known songs that may be in duple meter: ○ "Bounce High, Bounce Low" ○ "Cut the Cake" ○ "Doggie, Doggie" ○ "Fudge, Fudge" ○ "Good Night, Sleep Tight" ○ "Lucy Locket" ○ "Nanny Goat" ○ "Naughty Kitty Cat" ○ "Snail, Snail" ○ "We Are Dancing in the Forest"
SUMMARY ACTIVITIES	
Review lesson outcomes Review the new song	"¡Que Llueva!" CSP: A "Two Rubble Tum" CSP: A

Unit 1, Grade 1 Review, Lesson 5

Outcome	Review aural presentation and notation of $\frac{2}{4}$ meter
INTRODUCTORY ACTIVITIES	
Warm-up	• Body warm-up • Beat activity "Fossils," from *Carnival of the Animals,* by Camille Saint-Saëns (1835–1921) • Breathing: Ss practice blowing up a balloon and watch how air is released when deflating the balloon. • Resonance: explore a cow sound using low and high voices. Make sure **Ss** are inhaling and exhaling correctly with the support muscles. • Posture: remind **Ss** of the correct posture for singing.

Sing known song	"¡Que Llueva!" CSP: A • **T** and **Ss** sing the song and play the game.
Develop tuneful singing Tone production Diction Expression	"King's Land" CSP: A • **Ss** sing the song. • **Ss** "sing" the song on unvoiced staccato consonants: [t], [s], [k]. • **Ss** lightly sing the song with a legato "loo."
Review known songs and elements	"We Are Dancing in the Forest" CSP: A • **Ss** sing "We Are Dancing in the Forest." • **Ss** sing with rhythm syllables and clap the rhythm. • **Ss** sing with solfège syllables and hand signs. • **Ss** identify the tone set of the song and one **S** writes it on the board on the tone ladder. • **Ss** write tone set in staff notation for several *do* placements.
CORE ACTIVITIES	
Teach a new song	"Rocky Mountain" CSP: D • **T** sings the song while **Ss** keep the beat. • **T** sings the song while **Ss** keep the beat with one hand and show the phrases with the other. • **Ss** identify the number of phrases (four); **T** sings A and B, and **Ss** sing C and C'. • **T** and **Ss** sing and perform the song.
Review known songs and elements	"Bobby Shafto" CSP: A 1. **Ss** sing the song. 2. **Ss** sing the song and show the strong and weak beats. 3. **Ss** sing the song and conduct. 4. **Ss** inner-hear the weak beats. 5. **T** reviews aural presentation of duple meter. 6. **T** reveals the rhythm of the song without bar lines or time signature. 7. **T**: "We can show strong beats by writing bar lines." 8. **T**: "We are going to draw a bar line after every strong beat." 9. **Ss** fill in bar lines for the remaining phrases. 10. **T**: "When we get to the end of a song, we draw a double bar to show that the song is finished." 11. **Ss** identify the number of beats per measure. (two) 12. **T**: "Musicians call the space between bar lines a 'measure.'" 13. **T**: "Musicians show the number of beats in each measure by writing a time signature. When there are two beats in a measure and each beat is a quarter note long, the time signature is $\frac{2}{4}$." **T** draws $\frac{2}{4}$ time signature at the beginning of the song. 14. **Ss** sing the song with rhythm syllables and conduct.

Creative movement	"Two Rubble Tum" CSP: A • **T** sings the song and directs **Ss** to move into position for the game. • **T** teaches the B section chant ("Hey old witch . . ."). • **T** and **Ss** play the game.
Review known songs and elements	"Rain, Rain" CSP: A • **Ss** sing the song. • Reviews aural presentation for duple meter. • **Ss** sing and conduct the song. • **Ss** sing the song with rhythm syllables and clap rhythm. • **T** reveals the rhythm of the song without bar lines or time signature. • **T**: "We can show strong beats by writing bar lines." • **T**: "We are going to draw a bar line after every strong beat." • **Ss** fill in bar lines for the remaining phrases. • **T**: "When we get to the end of a song, we draw a double bar to show that the song is finished." • **Ss** identify the number of beats per measure. (two) • **T**: "Musicians call the space between bar lines a 'measure.'" • **T**: "Musicians show the number of beats in each measure by writing a time signature. When there are two beats in a measure, the time signature is $\frac{2}{4}$." **T** draws $\frac{2}{4}$ time signature at the beginning of the song. • **Ss** sing song with rhythm syllables and conduct. • **Ss** sing song with solfège syllables and hand signs. • **T** presents the melody on the staff. **Ss** read with solfège syllables and hand signs. • **T** connects learning to other related song material: ○ "Bobby Shafto" ○ "Bounce High, Bounce Low" ○ "Doggie, Doggie" ○ "Lucy Locket" ○ "Naughty Kitty Cat" ○ "We Are Dancing in the Forest"
SUMMARY ACTIVITIES	
Review lesson outcomes Review the new song	"Rocky Mountain" CSP: D

Unit 2: Teaching *do*

Sections 1 and 2

Prepare: *do* Practice: $\frac{2}{4}$

Focus song: "Bow Wow Wow"

	Song Repertoire:						
	Known Songs	**Songs for Tuneful Singing**	**Songs to Review Known Elements**	**Songs to Prepare New Concept:** ♩	**Songs to Prepare Concept: *do***	**Creative Movement**	**Songs to Practice Known Concepts: $\frac{2}{4}$**
Lesson 1	"Bobby Shafto," "Rocky Mountain"	"Closet Key"	"Bounce High, Bounce Low"	"Who's That Tapping at the Window?"	"Bow Wow Wow"	"Two Rubble Tum"	"Rain, Rain," "Bounce High, Bounce Low," "Seesaw," "Snail, Snail"
Lesson 2	"Who's That Tapping at the Window?" "Bounce High, Bounce Low"	"King's Land"	"We Are Dancing in the Forest"	"Here Comes a Bluebird"	"Bow Wow Wow"	"Two Rubble Tum"	"Rain, Rain," "Lucy Locket"
Lesson 3	"No Robbers Out Today"	"Rocky Mountain"	"Doggie, Doggie"	"Sea Shell"	"Bow Wow Wow"	"Doggie, Doggie"	"Bobby Shafto"
	Known Songs	**Songs for Tuneful Singing**	**Songs to Review Known Elements**	**Songs to Prepare Next New Concepts:** ♩	**Songs to Present Element:** *do*	**Creative Movement**	**Songs to Present Element:** *do*
Lesson 4	"Doggie, Doggie"	"Sea Shell"	"We Are Dancing in the Forest"	"Blue"	"Bow Wow Wow"	"King's Land"	"Rocky Mountain"
Lesson 5	"Lucy Locket," "Blue"	"Here Comes a Bluebird"	"We Are Dancing in the Forest"	"Bye, Bye, Baby"	"Bow Wow Wow"	"King's Land"	"Rocky Mountain"

Here is a chart of the primary musical skills that are developed in the five lessons associated with teaching the concept of *do.* Remember, in the first three lessons, students *practice* the previous musical element, which in this case is *duple meter*, learned at the end of grade one.

	Lesson 1	**Lesson 2**	**Lesson 3**	**Lesson 4**	**Lesson 5**
Reading	**Ss** read "Bounce High, Bounce Low" and other duple meter songs, reading from traditional rhythm notation with solfège, and then staff notation. **Ss** read and conduct.				**Ss** read "Bow Wow Wow" with hand signs from steps, traditional rhythm notation with solfège, and then staff notation.
Writing		**Ss** write "Bounce High, Bounce Low" and other duple meter songs in traditional rhythm notation with solfège, and then staff notation, and indicate duple meter. **Ss** read and conduct.			**Ss** write phrase 3 of "Bow Wow Wow" in rhythmic notation with solfège syllables and staff notation.
Improvisation			**T** sings a question phrase written on the board; **Ss** sing an answer phrase written on the board while conducting in duple meter.		

	Lesson 1	Lesson 2	Lesson 3	Lesson 4	Lesson 5
Movement	"Two Rubble Tum"	"Here Comes a Bluebird"	"Two Rubble Tum"	"King's Land"	"Two Rubble Tum"
Listening	"Allegro Assai," from *Brandenburg Concerto No. 2*, by J. S. Bach (1685–1750)				

Unit 2, *do*, Lesson 1

Outcome	Preparation: internalizing a pitch, *do,* a skip lower than *mi* through kinesthetic activities Practice: reading known melodies in duple meter
INTRODUCTORY ACTIVITIES	
Warm-up	• Body warm-up • Beat activity "Fossils," from *Carnival of the Animals,* by Camille Saint-Saëns (1835–1921) • Breathing: Ss practice blowing up a balloon and watch how air is released when deflating the balloon. • Resonance: explore an animal sound using low and high voices. Make sure **Ss** are inhaling and exhaling correctly with the support muscles. • Posture: remind **Ss** of the correct posture for singing.
Sing known songs	"Bobby Shafto" CSP: A • **T** and **Ss** sing the song. • Add an ostinato with hand drum or other unpitched instrument: 𝄞 𝅗𝅥 𝅗𝅥 | ♫ 𝅗𝅥 𝄀 • **Ss** continue the ostinato while **T** sings the next song. "Rocky Mountain" CSP: D • **Ss** sing the song with the ostinato. • **Ss** sing and perform the motions of the song.
Develop tuneful singing Tone production Diction Expression	"Closet Key" CSP: D • **Ss** sing the song. • **T** points to various **Ss** in the circle and the class sings their names. • **Ss** sing individually. After their name has been sung, they sing another **S's** name in the next cycle of the song.

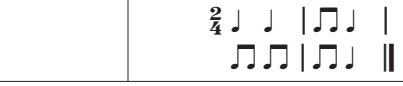
Review known songs and melodic elements	"Bounce High, Bounce Low" CSP: A "Nanny Goat" CSP: A • **Ss** sing the song. • **T** sings text, and **Ss** echo-sing with solfège and hand signs. • **T** sings phrases from these songs and other known songs; **Ss** echo-sing with solfège syllables and hand signs. Use phrases from any of these songs: ○ "Lucy Locket" ○ "We Are Dancing in the Forest" ○ "Bobby Shafto" ○ "Doggie, Doggie" ○ "Star Light, Star Bright"
CORE ACTIVITIES	
Teach a new song	"Who's That Tapping at the Window?" CSP: D • **T** sings song with "tapping" and "knocking" motions; **Ss** copy. • **T** begins substituting the names of **Ss** in the classroom ("Johnny's tapping at the window . . ."). • **T** points to one **S**, the class sings the **S's** name, and **T** finishes the phrase. • **T** and **Ss** sing several rounds of the song; in this way, **T** allows **Ss** to take ownership of the singing. • **Ss** sing while stepping the beat.
Develop knowledge of music literacy concepts Internalize music through kinesthetic activities	"Bow Wow Wow" CSP: D • **Ss** sing the song and play the game. • **Ss** sing song and keep beat. • **Ss** sing and point to representation of the target phrase. (phrase 3) • **Ss** sing and show the melodic contour using their bodies: head (*la*), shoulder (*so*), waist (*mi*), knees (*do*), etc. • **Ss** sing song and clap melodic contour of the target phrase. • **Ss** sing and clap the melodic contour with rhythm syllables.
Creative movement	"Two Rubble Tum" CSP: A • **T** and **Ss** sing and play the game. • After about two cycles of the game, **Ss** should sing the A section of the song without help from **T**.

Practice music performance and literacy skills Reading	"Rain, Rain" CSP: A • **Ss** sing song. • **Ss** read "Rain, Rain," "Seesaw," and "Snail, Snail" with time signatures and bar lines. • **T** numbers the measures, and **Ss** perform the rhythms in a specified order. • Read "Doggie, Doggie" from traditional rhythm. • **T** erases rhythms and puts in two lines to represent the beats in each measure. • **T** plays music in duple meter and **Ss** point to beats. • **T** plays music and Ss conduct. (We suggest "Allegro assai," from *Brandenburg Concerto No. 2,* by J. S. Bach (1685–1750) or "Finale," from Symphony No. 4, by Peter Ilyich Tchaikovsky (1840–1893).
SUMMARY ACTIVITIES	
Review lesson outcomes Review the new song	"Who's That Tapping at the Window?" CSP: D

Unit 2, *do*, Lesson 2

Outcome	Preparation: aural awareness of a pitch a skip below *mi* Practice: writing $\frac{2}{4}$ meter
INTRODUCTORY ACTIVITIES	
Warm-up	• Body warm-up • Beat activity "Fossils," from *Carnival of the Animals,* by Camille Saint-Saëns (1835–1921) • Breathing: **Ss** practice blowing up a balloon and watch how air is released when deflating the balloon. • Resonance: explore animal sounds using low and high voices. Make sure **Ss** are inhaling and exhaling correctly with the support muscles. • Posture: remind **Ss** of the correct posture for singing.
Sing known songs	"Bounce High, Bounce Low" CSP: A • Ss sing the song in unison and conduct. • **Ss** continue to sing "Bounce High, Bounce Low" while **T** sings "Who's That Tapping at the Window?" as a partner song. "Who's That Tapping at the Window?"? CSP: D • **Ss** sing the song.

Develop tuneful singing Tone production Diction Expression	"King's Land" CSP: A • **Ss** sing song and keep the beat. • **Ss** sing song and conduct. • **Ss** sing "King's Land" in unison and inner-hear phrases selected by **T**. • **Ss** substitute selected words from the song with "zing" or "ling" to practice consonant sounds.
Review known songs and melodic elements	"We Are Dancing in the Forest" CSP: A • **Ss** sing the song. • **Ss** sing with solfège syllables and hand signs. • **T** sings phrases from this song and other known songs that use *so la mi* patterns; **Ss** echo-sing with solfège syllables. • **T** sings phrases from these songs and other known songs; **Ss** echo-sing with solfège syllables and hand signs. Use phrases from any of these songs: ○ "Lucy Locket" ○ "Bobby Shafto" ○ "Doggie, Doggie" ○ "Star Light, Star Bright"
CORE ACTIVITIES	
Teach a new song	"Here Comes a Bluebird" CSP: D • **T** sings the song while **Ss** show the phrases. • **T** sings while two or three **Ss** trace the phrases on the board. • **T** sings and **Ss** label the phrases. (ABA'B) • **T** and **Ss** sing and play the game. • **Ss** sing the song and perform a simple ostinato: ( )

Develop knowledge of music literacy concepts Describe what you hear	"Bow Wow Wow" CSP: D • Review kinesthetic awareness. • **Ss** may briefly play the game. • **Ss** sing the song and clap melodic contour of phrase 3; **Ss** mirror and clap the melodic contour with a partner. • **T** and **Ss** sing phrase 3 on "loo" and keep the beat before asking each of these questions: • **T**: "Andy, how many beats did we tap?" (four) • **T**: "Andy, which beat has the lowest pitch?" (fourth, last) • **T**: "Let's sing the phrase on 'loo' but call the last pitch 'low.'" **T** demonstrates. • **T**: "Andy, which hand sign does our phrase start on?" (*so*) • **T**: "Let's sing with hand signs, but on the fourth beat we'll sing 'low.'" (*so so so la so mi low*) • **T** calls on four to eight individuals to sing the phrase with solfège syllables and hand signs individually after singing it together. • **T**: "Let's sing it again, together."
Creative movement	"Two Rubble Tum" CSP: A • **T** and **Ss** sing and play the game.
Practice music performance and literacy skills Writing	"Rain, Rain" CSP: A "Lucy Locket" CSP: A • **Ss** sing the song and clap the rhythm. • **Ss** sing the song with rhythm syllables and pat the beat. • **Ss** write the rhythm of the song on the board. • **Ss** identify the strong and weak beats. • **Ss** add bar lines and a time signature. 
SUMMARY ACTIVITY	
Review lesson outcomes Review the new song	"Here Comes a Bluebird" CSP: D

Unit 2, *do*, Lesson 3

Outcome	Preparation: creating a visual representation of a musical phrase that contains a pitch a skip below *mi* Practice: improvisation of $\frac{2}{4}$ meter
INTRODUCTORY ACTIVITIES	
Warm-up	• Body warm-up • Beat activity *Washington Post March,* by John Philip Sousa (1854–1932) • Breathing: Ss practice blowing up a balloon and watch how air is released when deflating the balloon. • Resonance: explore a cow sound using low and high voices. Make sure **Ss** are inhaling and exhaling correctly with the support muscles. • Posture: remind **Ss** of the correct posture for singing.
Sing known songs	"No Robbers Out Today" CSP: A • **T** and **Ss** sing song and briefly play the game. • **Ss** sing and step the beat. • **Ss** continue the beat into the next song.
Develop tuneful singing Tone production Diction Expression	"Rocky Mountain" CSP: D • **Ss** sing the song. • **Ss** lightly hum the song (**T** checks **Ss'** tone production for proper resonant space). • **T** directs **Ss** to repeat the last four beats of the song ("do remember me") as **T** hums the melody of the next song; **Ss** guess the song.
Review known songs and melodic elements	"Doggie, Doggie" CSP: A • **Ss** recognize song from **T's** humming; they then sing text with **T**. • **Ss** sing the song with solfège syllables, reading from **T's** hand signs and then from the board. • **T** sings phrases from this song and other known songs that use *so la mi* patterns; **Ss** echo-sing with solfège syllables. • **T** sings phrases from these songs and other known songs; **Ss** echo-sing with solfège syllables and hand signs. **T** uses phrases from any of these songs: ○ "Lucy Locket" ○ "We Are Dancing in the Forest" ○ "Bobby Shafto" ○ "Star Light, Star Bright"

CORE ACTIVITIES	
Teach a new song	"Sea Shell" CSP: D • **T** sings the song and **Ss** keep the beat. • **T** sings the song and **Ss** trace the phrases in the air. • **Ss** identify the number of phrases. (four) • **Ss** trace the phrases on the board while **T** sings. • **Ss** label the phrases while **T** sings (ABA'C). • **Ss** sing phrase 1; **T** sings the remaining ones. • Ss sing phrases 1 and 3, and **T** sings 2 and 4. Switch.
Develop knowledge of music literacy concepts Create a visual representation of what you hear	"Bow Wow Wow" CSP: D • **Ss** sing the song. • **T** reviews kinesthetic and aural awareness activities. • **T** hums the target phrase and asks **Ss** to create a visual representation of the melody of the target phrase. • **T**: "Pick up what you need to recreate what you heard." • **Ss** share their representations with one another. • **T** hums the third phrase of "Bow Wow Wow" and chooses one **S** to show a visual representation of the melody of the target phrase. If necessary, corrections to the representation can be made by reviewing the aural awareness questions. • **Ss** sing the third phrase of "Bow Wow Wow" with a neutral syllable and point to their representation. • **Ss** write the rhythm for "Bow Wow Wow"; **Ss** add bar lines and a time signature.
Creative movement	"Here Comes a Bluebird" CSP: A • **Ss** sing and play the game. • **Ss** choose instruments and create an accompaniment for the song. • **Ss** continue their accompaniment into the next song.
Practice music performance and literacy skills Improvisation	"Bobby Shafto" CSP: A • **Ss** sing the song with rhythm syllables and conduct. • **Ss** conduct and read the rhythm syllables of the song from the board. • **T** adds four blank beats after each phrase of the song. • **T** asks **Ss** to improvise a four-beat pattern using ♩ ♫ 𝄽 after each phrase in "Bobby Shafto"; they conduct while saying the rhythm. • **T** says the rhythm of the first four beats and **Ss** improvise the next four beats with rhythm syllables and conducting.
SUMMARY ACTIVITIES	
Review lesson outcomes **Review the new songs**	"Sea Shell" CSP: D

Unit 2, *do*, Lesson 4

Outcome	Presentation: labeling a pitch a skip below *mi* as *do*
INTRODUCTORY ACTIVITIES	
Warm-up	• Body warm-up • Beat activity *Washington Post March,* by John Philip Sousa (1854–1932) • Breathing: Ss practice blowing up a balloon and watch how air is released when deflating the balloon. • Resonance: explore a cow sound using low and high voices. Make sure **Ss** are inhaling and exhaling correctly with the support muscles. • Posture: remind **Ss** of the correct posture for singing.
Sing known songs	"Doggie, Doggie" CSP: A • **Ss** sing the song. • **Ss** sing the song with a simple ostinato: ( ) • Ss continue the ostinato into the next song.
Develop tuneful singing Tone production Diction Expression	"Sea Shell" CSP: D • **Ss** sing the song, focusing on expressive singing. **Ss** sing song with the ostinato. • **Ss** sing the song on a hum. • **Ss** sing the song on "mah." • **Ss** sing the song but inner-hear phrases 2 and 4.
Review known songs and melodic elements	"We Are Dancing in the Forest" CSP: A • **Ss** sing the song. • **T** sings text; **Ss** sing solfège syllables and hand signs. • **T** sings phrases from this song and other known songs that use *so la mi* patterns; **Ss** echo-sing with solfège syllables. • **T** sings phrases from these songs and other known songs; **Ss** echo-sing with solfège syllables and hand signs. Use phrases from any of these songs: ○ "Lucy Locket" ○ "Bobby Shafto" ○ "Doggie, Doggie" ○ "Star Light, Star Bright"
CORE ACTIVITIES	
Teach a new song	"Blue" CSP: F-sharp • **T** sings the complete song, accompanying on an instrument. • **Ss** may pat the beat or show the phrases while listening. • **T** sings verse 1 again, and **Ss** join.

Presentation of music literacy concepts Describe what you hear with solfège syllables	"Bow Wow Wow" CSP: D • **T** reviews kinesthetic, aural, and visual awareness activities. • **T**: "When we have a low sound a skip below *mi*, we can call it *do*." **T** presents the hand sign and models phrase 3. • **Ss** sing phrase 3 of "Bow Wow Wow" with solfège syllables and hand signs. (*so so so la so mi do*) • **T** sings song with text; **Ss** sing with solfège syllables and hand signs. • **T** sings song with text individual **Ss** sing with hand signs. • **T** labels the interval between *mi* and *do* as a skip.
Creative movement	"King's Land" CSP: A • **T** and **Ss** switch, **Ss** singing "King's Land" while **T** sings "Bow Wow Wow." • All sing and play the game.
Presentation of music literacy concepts Describe what you hear with solfège syllables	"Rocky Mountain" CSP: D Continue to label the new pitch *do*. • **Ss** sing "Rocky Mountain" and keep beat. • **Ss** sing the first four beats of phrase 2 with solfège syllables and hand signs. (*la so mi do la so mi do*) • **T** sings the phrase with text, and **Ss** sing with solfège syllables and hand signs. • **T** sings the first four beats of phrase 3 of "Wallflowers" with text; **Ss** recognize that it's the same as phrase 3 of "Bow Wow Wow." • **T** sings related songs with text; **Ss** sing with hand signs. • **T** sings phrases from this song and other known songs that use *so la mi do* patterns; **Ss** echo-sing with solfège syllables. • Related songs: "Old Woman" "Rocky Mountain" "King's Land" (phrase 4) *s s s s d* "Sea Shell" (phrase 1) *d s d s* "Knock the Cymbals" (phrase 1) *dmsm mmm*
SUMMARY ACTIVITIES	
Review lesson outcomes Review the new song	"Blue" CSP: F-sharp

Unit 2, *do*, Lesson 5

Outcome	Presentation: notate *do* using rhythmic and staff notation
INTRODUCTORY ACTIVITIES	
Warm-up	• Body warm-up • Beat activity *Washington Post March,* by John Philip Sousa (1854–1932) • Breathing: Ss practice blowing up a balloon and watch how air is released when deflating the balloon. • Resonance: explore a cow sound using low and high voices. Make sure **Ss** are inhaling and exhaling correctly with the support muscles. • Posture: remind **Ss** of the correct posture for singing.
Sing known songs	"Lucy Locket" CSP: A • **Ss** sing the song and keep the beat. • **Ss** continue the beat into the next song. "Blue" CSP: F-sharp • **T** and **Ss** sing the song. • **T** adds a simple ostinato (pat, snap, slide). • **Ss** continue the ostinato into the next song.
Develop tuneful singing Tone production Diction Expression	"Here Comes a Bluebird" CSP: A • **T** and **Ss** sing the song while continuing the ostinato (pat, pat, slide). • **Ss** sing the target phrase on "loo" and "lah."
Review known songs and melodic elements	"We Are Dancing in the Forest" CSP: A • **T** shows hand signs while **Ss** inner-hear. • **T** repeats the activity phrase by phrase; **Ss** echo with solfège syllables and hand signs. • **T** sings phrases from this song and other known songs that use *so la mi do* patterns; **Ss** echo-sing with solfège syllables and hand signs. ○ "Bow Wow Wow" (phrases 1, 2, and 3) ○ "Wallflowers" (phrase 1) ○ "Knock the Cymbals" (phrase 1) ○ "Rocky Mountain" (phrase 1) ○ "Rocky Mountain" (phrase 3, first four beats) ○ "Rocky Mountain" (phrase 2, first four beat)
CORE ACTIVITIES	
Teach a New	"Bye, Bye, Baby" CSP: F-sharp • **Ss** continue the ostinato while **T** sings song. • **Ss** identify the song as a lullaby. • **Ss** trace the phrases in the air as **T** sings the song.

	• **Ss** trace the phrases on the board as **T** sings. • **Ss** identify the number of beats in each phrase and add beat lines. • **Ss** identify the placement of bar lines and time signature. • **Ss** sing the song with **T**. • **Ss** sing the song while **T** sings "Bow Wow Wow."
Presentation of music literacy concepts Notate what you hear	"Bow Wow Wow" CSP: F • **Ss** sing the song. • **T** reviews kinesthetic, aural, and visual awareness activities. **T**: "When we have a pitch that is a skip below *mi*, we can call the low sound *do*." **T** presents the hand sign. • **T** sings song with text, and **Ss** sing with solfège and hand signs. • **T** sings song with text, and individual **Ss** sing with hand signs. **T** presents notation by showing the placement of *do* on the musical steps. • **T** writes traditional rhythm notation with solfège syllables on the board. 𝄞 ♫ ♫ | ♫ ♩ 𝄀 *s s s l s m d* • **Ss** sing with solfège syllables and hand signs. • **T** explains the rule of placement using the hand staff. • **T** writes melody in staff notation on the board; class points and sings with solfège syllables and hand signs.
Creative movement	"King's Land" CSP: A • **T** and **Ss** switch, **Ss** singing "King's Land" while **T** sings "Bow Wow Wow." • All sing and play the game.
Presentation of music literacy concepts Notate what you hear	"Rocky Mountain" CSP: D • **T** reviews the aural and visual awareness stages. • **Ss** sing phrase 4 (first four beats) with solfège syllables and hand signs. • **T** notates using traditional rhythmic notation and solfège syllables. • **Ss** read using solfège syllables and hand signs. • **T** notates phrase 4 on staff in C, F, and G *do* positions with **Ss** writing some of the notes. • **Ss** read from staff notation using solfège syllables and hand signs.
SUMMARY ACTIVITIES	
Review lesson outcomes Review the new song	"Bye, Bye, Baby" CSP: F-sharp

Unit 3: Teaching Half Note

Sections 1 and 2

Prepare: ♩ Practice: *do*
Focus song: "Here Comes a Bluebird"

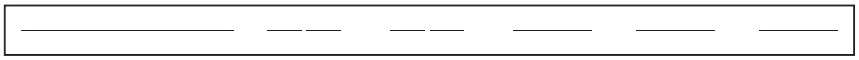
	Song Repertoire:						
	Known Songs	**Songs for Tuneful Singing**	**Songs to Review Known Elements: Rhythmic**	**Songs to Prepare New Concept: *re***	**Songs to Prepare Concept:♩**	**Creative Movement**	**Songs to Practice Known Concepts: *do***
Lesson 1	"Are You Sleeping?" "Bye, Bye, Baby"	"Rocky Mountain"	"King's Land"	"Let Us Chase the Squirrel"	"Here Comes a Bluebird"	"Wallflowers"	"Bow Wow Wow"
Lesson 2	"Sea Shell," "Let Us Chase the Squirrel"	"Who's That Tapping at the Window?"	"King's Land"	"Button, You Must Wander"	"Here Comes a Bluebird"	"Let Us Chase the Squirrel"	"Bow Wow Wow"
Lesson 3	"Rocky Mountain," "Button, You Must Wander"	"Blue"	"All Around the Buttercup"	"Great Big House in New Orleans"	"Here Comes a Bluebird"	"Button, You Must Wander"	"Bow Wow Wow"
	Known Songs	**Songs for Tuneful Singing**	**Songs to Review Known Elements:** *do*	**Songs to Prepare New Concept:** *re*	**Songs to Present Element: ♩**	**Creative Movement**	**Songs to Present Element: ♩**
Lesson 4	"Great Big House in New Orleans"	"Who's That Tapping at the Window?" "Bobby Shafto"	"Rocky Mountain"	"Ida Red"	"Here Comes a Bluebird"	"Let Us Chase the Squirrel"	"Bye, Bye, Baby," "Here Comes a Bluebird," "Who's That Tapping at the Window?" "Are You Sleeping?" "Blue," "Bye, Bye, Baby"
Lesson 5	"Great Big House in New Orleans"	"Button, You Must Wander"	"Bow Wow Wow"	"Ida Red"	"Here Comes a Bluebird"	"Ida Red"	"Bye, Bye, Baby," "Here Comes a Bluebird," "Who's That Tapping at the Window?" "Are You Sleeping?" "Blue," "Bye, Bye, Baby"

Here is a chart of the primary musical skills that are developed in the five lessons associated with teaching the concept of *half note.* Remember, in the first three lessons, students *practice* the previous musical element, in this case *do.*

	Lesson 1	Lesson 2	Lesson 3	Lesson 4	Lesson 5
Reading	**Ss** read "Bow Wow Wow" with hand signs from steps, traditional notation with solfège, and then staff notation.				**Ss** read "Here Comes a Bluebird" written in traditional notation rhythm syllables.
Writing		**Ss** write all of "Bow Wow Wow" in rhythmic notation with solfège syllables or in staff notation.			**Ss** write all of "Here Comes a Bluebird" in rhythmic notation with solfège syllables.
Improvisation			**T** sings a question phrase written on the board; **Ss** sing an answer phrase that ends on *do* also written on the board.		
Movement	"Wallflowers"	"Let Us Chase the Squirrel"	"Button, You Must Wander"	"Let Us Chase the Squirrel"	"Ida Red"
Listening	"Allegro," from Symphony No. 1, by W. A. Mozart (1756–1791)				

Unit 3, Half Note, Lesson 1

Outcome	Preparation: internalizing a sound that lasts for two beats through kinesthetic activities Practice: reading and singing melodies with the solfège syllables *la, so, mi*, and *do*
INTRODUCTORY ACTIVITIES	
Warm-up	• Body warm-up • Beat activity "Allegro," from Symphony No. 1, by W. A. Mozart (1756–1791) • Breathing: **Ss** practice blowing up a balloon and watch how air is released when deflating the balloon. • Resonance: explore a cow sound using low and high voices. Make sure **Ss** are inhaling and exhaling correctly with the support muscles. • Posture: remind **Ss** of the correct posture for singing.
Sing known songs	"Are You Sleeping?" CSP: F • **Ss** sing song. • **Ss** sing song in canon with **T**; then they sing in two-part canon. "Bye, Bye, Baby" CSP: F-sharp • **Ss** sing song. • **Ss** sing song in canon with **T**; then they sing in two-part canon.
Develop tuneful singing Tone production Diction Expression	"Rocky Mountain" CSP: D • **Ss** sing the song while continuing the ostinato. • Repeat the last four beats of the song (*mm rr d*) on "loo." • Repeat the last four beats on additional unified syllables [i] [ɛ] [a] [o] [u].
Review known songs and elements	"King's Land" CSP: A "Sea Shell" (phrase 1) CSP: D • **Ss** sing song. • **Ss** identify the meter and sing song and conduct. • **Ss** sing song with rhythm syllables and clap rhythm. • **T** sings phrases from other known songs; **Ss** echo-sing using rhythm syllables as they tap the beat: "Bow Wow Wow," "Rocky Mountain," "All Around the Buttercup."
CORE ACTIVITIES	
Teach a new song	"Let Us Chase the Squirrel" CSP: D • **T** sings the song and **Ss** identify the number of phrases. • **T** sings again and **Ss** identify the number of beats in each phrase. • **T** sings again, pausing after each phrase for **Ss** to label the form of the song. (ABAC) • **T** and **Ss** sing and play the game.

Develop knowledge of music literacy concepts Internalize music through kinesthetic activities.	"Here Comes a Bluebird" CSP: A • **Ss** sing the song and briefly play the game. • **Ss** sing "Here Comes a Bluebird" while keeping the beat. • **Ss** sing "Here Comes a Bluebird" while tapping the rhythm. • **Ss** sing "Here Comes a Bluebird," pointing to a representation of phrases 2 and 4.  • **T** divides **Ss** into two groups. All sing "Here Comes a Bluebird" while group A performs the beat and group B performs the rhythm. Reverse the parts. • **Ss** sings "Here Comes a Bluebird" while walking the beat and tapping the rhythm. One **S** may play the beat on an instrument while another plays the rhythm.
Creative movement	"Wallflowers" CSP: D • **T** and **Ss** sing the song while walking the beat in a circle. • **Ss** may suggest other categories to use in the song (i.e., birthday months, favorite color, etc.). • **Ss** sing and play the game.
Practice and performance of music literacy concepts Reading	"Bow Wow Wow" CSP: D • **Ss** sing song. • **Ss** sing with rhythm syllables and pat the beat. • **Ss** sing with solfège syllables and hand signs. • **T** presents "Bow Wow Wow" on the board with standard rhythmic notation and solfège; **Ss** sing with solfège syllables. • **T** puts the tone set on the staff and *do* on the first line, and points to the notes of song; **Ss** sing with solfège syllables and hand signs. • **T** uses the tone set and points to the theme of the listening example; **Ss** sing with solfège syllables and hand signs. (The following notation is only for the teacher.) *d m ssss ssss md* "Allegro," from Symphony No. 1, by W. A. Mozart (1756–1791)
SUMMARY ACTIVITIES	
Review lesson outcomes Review the new song	"Let Us Chase the Squirrel" CSP: D

Unit 3, Half Note, Lesson 2

Outcome	Preparation: analyzing repertoire that contains a sound that lasts two beats by listening and singing to identify that sound Practice: writing a melody with the solfège syllables *la, so, mi*, and *do*
INTRODUCTORY ACTIVITIES	
Warm-up	• Body warm-up • Beat activity *Surprise Symphony*, by Franz Joseph Haydn (1732–1809) • Breathing: Ss practice blowing up a balloon and watch how air is released when deflating the balloon. • Resonance: explore a cow sound using low and high voices. Make sure **Ss** are inhaling and exhaling correctly with the support muscles. • Posture: remind **Ss** of the correct posture for singing.
Sing known songs	"Sea Shell" CSP: D • **Ss** sing the song. • Add a simple ostinato: (𝄞 𝅗𝅥 𝅗𝅥 | ♫ 𝅗𝅥 𝄇) • **Ss** continue the ostinato into the next song.
Develop tuneful singing Tone production Diction Expression	"Who's That Tapping at the Window?" CSP: D • **Ss** sing the song while continuing the ostinato. • **Ss** lightly hum the song or sing using "noh" or "nah" while **T** checks for proper resonance and tone. • **Ss** sing "Who's That Tapping at the Window?" while **T** sings in canon.
Review known songs and elements	"King's Land" CSP: A • **T** directs half of the class to continue the previous song while the remainder sing "King's Land." Switch. • **Ss** sing song with rhythm syllables and clap the rhythm. • **T** sings phrases from this song and other songs that use known rhythms; **Ss** echo-sing using rhythm syllables as they tap the beat. • **Ss** count the song with numbers and conduct.
CORE ACTIVITIES	
Teach a new song	"Button, You Must Wander" CSP: D • **T** sings the song while **Ss** show the phrases. • **Ss** identify the number of phrases. • **T** sings each phrase of the song and **Ss** label the form. (ABCB) • **T** sings A and C phrases; **Ss** sing the B phrases. Switch. • **Ss** sing the whole sing with **T**. • **T** demonstrates passing the button to the beat. Ss practice. • **T** sings while **Ss** pass the button to the beat around the circle. • **Ss** sing and play the game.

Develop knowledge of music literacy concepts Describe what you hear	"Here Comes a Bluebird" CSP: A • **T** reviews kinesthetic awareness activities. • **T** and **Ss** sing phrase 2 on "loo" while keeping the beat before each question: • **T**: "Andy, how many beats did we tap?" (eight) • **T**: "Andy, which beat has no sound?" (last one, 8) • **T**: "Andy, where did we sing the longest sound?" (at the beginning) • **T**: "Andy, for how many beats did we sing the long sound?" (two) • **T**: "Andy, on which beats did we sing the long sound?" (1 and 2) • **T** and **Ss** sing phrase 2 on "loo" and pat the beat. • **T**: "Let's sing phrase 2 on 'loo' but use and sing the word 'long' for beats 1 and 2." • **T**: "Let's sing and clap the whole phrase with rhythm syllables and say 'long' for beats 1 and 2."
Creative movement	"Let Us Chase the Squirrel" CSP: D • **Ss** sing and play the game. • **Ss** choose instruments and create an accompaniment for the song.
Practice and performance of music literacy skills Writing	"Bow Wow Wow" CSP: D • **Ss** sing "Bow Wow Wow." • **Ss** sing the target phrase (phrase 3) with solfège syllables and hand signs. • **Ss** sing the song while **T** distributes writing worksheet. • **Ss** sing the song with rhythm syllables while pointing to the beats on their paper. • **Ss** sing the song with solfège syllables while pointing to the rhythm on their paper. • **Ss** identify which phrases have no solfège syllables. (phrase 3) • **Ss** fill in the blanks with solfège syllables. • **Ss** write this phrase on the staff in different *do* positions. • Using xylophones, **Ss** create accompaniments for this and other related songs using the notes *do, mi, so,* and *la.*
SUMMARY ACTIVITIES	
Review lesson outcomes Review the new song	"Button, You Must Wander" CSP: D

Unit 3, Half Note, Lesson 3

Outcome	Preparation: **Ss** create a visual representation of a sound that lasts two beats Practice: **Ss** improvise with melodic motives exercising the concept of *do* based on "Bow Wow Wow."
INTRODUCTORY ACTIVITIES	
Warm-up	• Body warm-up • Beat activity *Surprise Symphony,* by Franz Joseph Haydn (1732–1809) • Breathing: **Ss** practice blowing up a balloon and watch how air is released when deflating the balloon. • Resonance: explore a cow sound using low and high voices. Make sure **Ss** are inhaling and exhaling correctly with the support muscles. • Posture: remind **Ss** of the correct posture for singing.
Sing known songs	"Rocky Mountain" CSP: D • **Ss** sing the song. • Add a simple ostinato: (𝄞 𝅗𝅥 𝅘𝅥𝅮 𝅘𝅥 | 𝅗𝅥 𝅘𝅥𝅮 𝅘𝅥 𝄇) • Ss continue the ostinato into the next song. "Button, You Must Wander" CSP: D • **Ss** sing the song and perform the ostinato. • **Ss** may choose instruments to play the ostinato.
Develop tuneful singing Tone production Diction Expression	"Blue" CSP: F-sharp • **Ss** sing the song and pat the beat. • **Ss** sing the song on a staccato "doo." • **Ss** sing the song on a legato "loo."
Review known songs and elements	"All Around the Buttercup" CSP: F-sharp • **Ss** sing song. • **Ss** sing song with rhythm syllables and conduct. • **T** sings phrases from this song and other known songs with text; **Ss** echo-sing using rhythm syllables as they tap the beat.
CORE ACTIVITIES	
Teach a new song	"Great Big House in New Orleans" CSP: F-sharp • **T** sings the song while **Ss** move to the circle; teach the game. • **T** and **Ss** sing and play the game.

Develop knowledge of music literacy concepts Create a visual representation of what you hear	"Here Comes a Bluebird" CSP: A • **Ss** sing the song and pat the beat. • **T** reviews kinesthetic and aural awareness activities. • **T** sings the target phrase on a neutral syllable and asks **Ss** to create a representation of the target phrase. **T** may use pencil and paper, Unifix cubes, or other materials. • **T** may say "Draw what you heard" or "Pick up what you need to show me what you heard." **Ss** share their representations with a neighbor. • **T** chooses one **S** to come to the board to share a representation. If necessary, corrections may be made by reviewing the aural awareness questions. • **Ss** point to the representation of the second phrase of "Here Comes a Bluebird" on the board and sing on a neutral syllable.
Creative movement	"Button, You Must Wander" CSP: D • **Ss** sing the song and move to the circle; play the game.
Practice music performance and literacy skills Improvisation	"Bow Wow Wow" CSP: D • **Ss** sing "Bow Wow Wow." • **Ss** sing target phrase with solfège syllables and hand signs. • **T** reveals the pattern on the board written with standard notation and solfège syllables. 𝄞 𝅘𝅥𝅯𝅘𝅥𝅯	𝅘𝅥𝅯𝅘𝅥𝅯 𝅘𝅥 ‖ *s s s l smd* • **T** transforms this phrase to: 𝅘𝅥𝅯𝅘𝅥𝅯	𝅘𝅥𝅯𝅘𝅥𝅯 𝅘𝅥 ‖ *s s s l sms* • **T** reveals other phrases from known song material that can become possible answers. • **T** sings the "question" phrase and **Ss** reply with the "answer." **Ss** can either choose the answers provided by **T** or create their own answers ending on *do*. • **T** sings the "question" phrase and **Ss** reply with the "answer" on their instruments. **Ss** can either choose the answers provided by **T** or create their own answers ending on *do*.
SUMMARY ACTIVITIES	
Review lesson outcomes Review the new song	"Great Big House in New Orleans" CSP: F-sharp

Unit 3, Half Note, Lesson 4

Outcome	Presentation: labeling one sound that lasts two beats with the rhythm syllable *ta-ah*
INTRODUCTORY ACTIVITIES	
Warm-up	• Body warm-up • Beat activity Symphony No. 40, by W. A. Mozart (1756–1791) • Breathing: **Ss** practice blowing up a balloon and watch how air is released when deflating the balloon. • Resonance: explore a cow sound using low and high voices. Make sure **Ss** are inhaling and exhaling correctly with the support muscles. • Posture: remind **Ss** of the correct posture for singing.
Sing known songs	"Great Big House in New Orleans" CSP: F-sharp • **Ss** sing the song and briefly play the game. • Add a simple ostinato.
Develop tuneful singing Tone production Diction Expression	"Bobby Shafto" CSP: A • **Ss** sing the song. • **Ss** sing the song with a staccato "doo." • **Ss** sing the song with a legato "loo."
Review known songs and elements	"Rocky Mountain" CSP: D • **Ss** sing the song and tap the beat. • **T** sings phrases from "Rocky Mountain," "Bow Wow Wow," and other known songs; **Ss** echo-sing using rhythm syllables as they tap the beat.
CORE ACTIVITIES	
Teach a new song	"Ida Red" CSP: D • **T** sings the song as **Ss** move to the circle; demonstrate game. • After two or three cycles, **T** asks **Ss** to "be in charge" of phrase 1. • T plays last phrase of song on recorder as a melodic ostinato to the next song.
Presentation of music literacy concepts	"Here Comes a Bluebird" CSP: A • **Ss** sing song and tap the beat. • **T** reviews kinesthetic, aural, and visual awareness activities

Describe what you hear with rhythm syllables	• **T**: "When we have one sound that lasts for two beats, we can use our rhythm syllables and say *ta-ah*." • **T** sings the target phrase with rhythm syllables and **Ss** copy. • **T** sings phrase 2 on "loo," and **Ss** echo with rhythm syllables and keep the beat. • **T** sings phrase 2 with text and individuals echo-sing with rhythm syllables while keeping the beat.
Creative movement	"Let Us Chase the Squirrel" CSP: D • **Ss** sing and play the game. • **Ss** choose instruments and create an ostinato to accompany the game.
Presentation of music literacy concepts Describe what you hear with rhythm syllables	"Bye, Bye, Baby" CSP: F sharp • **Ss** sing the song and conduct. • **T** reviews labeling the sound. • **T**: "When we have one sound that lasts for two beats, we can use our rhythm syllables and say ta-ah." • **T** sings with rhythm syllables and claps the rhythm, and **Ss** copy. • **T** sings related patterns with text; **Ss** echo-sing phrases with rhythm syllables and clap the rhythm and keep the beat. ○ "Who's That Tapping at the Window?" ○ "Are You Sleeping?"
SUMMARY ACTIVITIES	
Review lesson outcomes Review the new song	"Ida Red" CSP: D

Unit 3, Half Note, Lesson 5

Outcome	Presentation: notating one sound that lasts two beats with a half note
INTRODUCTORY ACTIVITIES	
Warm-up	• Body warm-up • Beat activity

	Symphony No. 40, by W. A. Mozart (1756–1791) • Breathing: **Ss** practice blowing up a balloon and watch how air is released when deflating the balloon. • Resonance: explore a cow sound using low and high voices. Make sure **Ss** are inhaling and exhaling correctly with the support muscles. • Posture: remind **Ss** of the correct posture for singing.
Sing known songs	"Bobby Shafto" CSP: A • **Ss** sing and conduct. "Great Big House in New Orleans" CSP: F-sharp • **Ss** sing the song and play the game.
Develop tuneful singing Tone production Diction Expression	"Button, You Must Wander" CSP: D • **Ss** sing the song. • **Ss** sing the song on the syllable "noh."
Review known songs and elements	"Bow Wow Wow" CSP: D • **Ss** sing the song. • **Ss** sing with rhythm syllables and conduct. • **T** sings phrases from "Bow Wow Wow" and "Rocky Mountain" as well as other known songs; **Ss** echo-sing using rhythm syllables as they tap the beat.
CORE ACTIVITIES	
Teach a new song	"Ida Red" CSP: F • **T** sings the song while **Ss** show the phrases. • **Ss** identify the form of the song. (AA'BC) • **T** sings and **Ss** add beat lines. • **T** sings and **Ss** add bar lines and time signature. • **Ss** sing the song using body motions to show strong and weak beats.
Presentation of music literacy concepts	"Here Comes a Bluebird" CSP: A • **Ss** sing song and conduct. • **T** reviews kinesthetic, aural, and visual awareness activities.

Notate what you hear	• **T**: "When we have one sound that lasts for two beats, we can say *ta-ah*." • **Ss** sing the phrase using rhythm syllables and sing "ta-ah" instead of "long." • **Ss** identify the meter and conduct and say the rhythm syllables. • **T**: "When the beat is a quarter note, we can use a half note to represent a sound that lasts for two beats. A half note has a head and a stem." • **T**: "When we read music we use traditional notation (with note heads). It looks like this": • **Ss** sing with rhythm syllables while looking at the notation. • **T**: "Stick notation is an easy way to write rhythmic notation. Stick notation is traditional notation without the note heads. Our second phrase of 'Here Comes a Bluebird' in stick notation looks like this." **T** writes the pattern on the board using stick notation.
Creative movement	"Ida Red" CSP: D • **Ss** sing and conduct. • **T** briefly reviews the rules of the game. • **T** and **Ss** sing and play.
Presentation of music literacy concepts Notate what you hear	"Bye, Bye, Baby" CSP: F-sharp • **Ss** sing song and conduct. • **T** reviews visual presentation. • **Ss** sing with rhythm syllables and clap the rhythm. • **Ss** sing with rhythm syllables while pointing to beats below the rhythmic notation for the song.
SUMMARY ACTIVITIES	
Review lesson outcomes Review the new song	"Ida Red" CSP: F

Unit 4: Teaching *re*

Sections 1 and 2

Prepare:
Focus song: "Hot Cross Buns"

re Practice: ♩

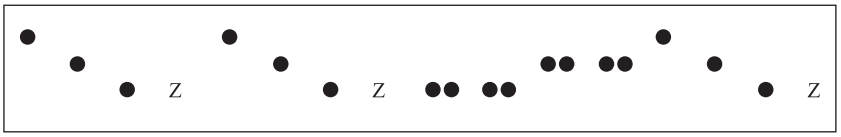
	Song Repertoire:						
	Known Songs	**Songs for Tuneful Singing**	**Songs to Review Known Elements: Melodic**	**Songs to Prepare New Concept:** ♬	**Songs to Prepare Concept: *re***	**Creative Movement**	**Songs to Practice Known Concepts:** ♩
Lesson 1	"Bow Wow Wow," "Ida Red"	"Rocky Mountain"	"We Are Dancing in the Forest"	"Dance Josey"	"Hot Cross Buns"	"Button, You Must Wander"	"Here Comes a Bluebird"
Lesson 2	"Who's That Tapping at the Window?" "Dance Josey"	"Sea Shell"	"Bobby Shafto"	"Cumberland Gap"	"Hot Cross Buns"	"Button, You Must Wander"	"Here Comes a Bluebird"
Lesson 3	"Rocky Mountain," "Cumberland Gap"	"Button, You Must Wander"	"Bounce High, Bounce Low"	"Paw Paw Patch"	"Hot Cross Buns"	"Let Us Chase the Squirrel"	"Here Comes a Bluebird"
	Known Songs	**Songs for Tuneful Singing**	**Songs to Review Known Elements**	**Songs to Prepare Next New Concepts:** ♬	**Songs to Present Element: *re***	**Creative Movement**	**Songs to Present Element:** *re*
Lesson 4	"Paw Paw Patch"	"Rocky Mountain"	"Here Comes a Bluebird"	"Tideo"	"Hot Cross Buns"	"King's Land"	"All Around the Buttercup," "Hop, Old Squirrel"
Lesson 5	"Button, You Must Wander," "Tideo"	"Let Us Chase the Squirrel"	"Snail, Snail"	"Dinah"	"Hot Cross Buns"	"Cumberland Gap"	"All Around the Buttercup," "Hop, Old Squirrel," "Bow Wow Wow," "Rocky Mountain"

Here is a chart of the primary musical skills that are developed in the five lessons associated with teaching the concept of *re.* Remember, in the first three lessons, students *practice* the previous musical element, in this case *half note.*

	Lesson 1	Lesson 2	Lesson 3	Lesson 4	Lesson 5
Reading	**Ss** read "Here Comes a Bluebird" and additional songs using half notes written in traditional notation syllables.				**Ss** read "Hot Cross Buns" with hand signs from steps, traditional notation with solfège, and then staff notation.
Writing		**Ss** write all of "Here Comes a Bluebird" or other songs containing half notes in rhythm notation with solfège syllables.			**Ss** write phrase 1 of "Hot Cross Buns" in rhythmic notation with solfège syllables and staff notation.
Improvi-sation			**T** sings a question phrase written on the board; **Ss** sing an answer phrase that ends on *do* also written on the board.		
Movement	"Button, You Must Wander"	"Cumberland Gap"	"Let Us Chase the Squirrel"	"King's Land"	"Cumberland Gap"
Listening	"Great Gate of Kiev," from *Pictures at an Exhibition*, by Modest Mussorgsky (1839–1881)				

Unit 4, *re,* Lesson 1

Outcome	Preparation: internalizing a pitch, *re,* between *mi* and *do* through kinesthetic activities Practice: reading rhythm patterns that contain a half note
INTRODUCTORY ACTIVITIES	
Warm-up	• Body warm-up • Beat activity *Star Wars Imperial March*, by John Williams (1932–) • Breathing: **Ss** practice blowing up a balloon and watch how air is released when deflating the balloon. • Resonance: explore a cow sound using low and high voices. Make sure **Ss** are inhaling and exhaling correctly with the support muscles. • Posture: remind **Ss** of the correct posture for singing.
Sing known songs	"Bow Wow Wow" CSP: D • **Ss** sing and keep the beat. "Ida Red" CSP: D • **Ss** sing the song and pat the beat. • **Ss** sing the song with the following ostinato:
Develop tuneful singing Tone production Diction Expression	"Rocky Mountain" CSP: D • **Ss** sing the song with the ostinato from the previous song. • **Ss** sing "Rocky Mountain" on the syllable "koo." • **Ss** perform tongue twisters. **Ss** gain flexibility by singing tongue twisters: "Shall she shake the shawl" and "Fred found Fran five fine fat fish for frying."
Review known songs and melodic elements	"We Are Dancing in the Forest" CSP: A • **Ss** sing the song and conduct. • **Ss** sing the song with solfège syllables and hand signs. • **T** sings phrases from this song and other known songs that use *so la mi do* patterns; **Ss** echo-sing with solfège syllables and hand signs. ○ "Bow Wow Wow" (phrases 1, 2, and 3) ○ "Wallflowers" (phrase 1) ○ "Knock the Cymbals" (phrase 1) ○ "Rocky Mountain" (phrase 1) ○ "Rocky Mountain" (phrase 3, first four beats) ○ "Rocky Mountain" (phrase 2, first four beats)

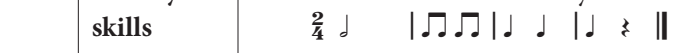
CORE ACTIVITIES	
Teach a new song	"Dance Josey" CSP: F • **T** sings the song as **Ss** continue the ostinato. • **Ss** show the phrases while **T** sings. • **Ss** sing while **T** demonstrates the game. • **T** sings as **Ss** play.
Develop knowledge of music literacy concepts Internalize music through kinesthetic activities	"Hot Cross Buns" CSP: A • **Ss** sing the song. • **Ss** sing the song and keep the beat. • **Ss** play a kinesthetic game that represents melodic contour: "Hot": clap partner's hand "Cross": cross arms across chest "Buns": pat knees • **Ss** sing and point to visual representations of the song.  • **Ss** perform the rhythm of "Hot Cross Buns" while **T** sings "Button, You Must Wander."
Creative movement	"Button, You Must Wander" CSP: D • **Ss** sing and play the game.
Practice and performance of music literacy skills Reading	"Here Comes a Bluebird" CSP: A • **Ss** sing the song. • **Ss** sing with rhythm syllables. • **Ss** sing and clap the rhythm syllables. • **Ss** read the song from standard rhythmic notation with rhythm syllables: • **Ss** read the song from standard rhythmic notation with numbers and conduct. • **T** changes the notation step by step into the opening two phrases of "Death of Ase," movement 6 from *Peer Gynt Suite*, No. 1, Op. 46, by Edvard Grieg (1843–1907) • **Ss** memorize the rhythm with rhythm syllables. • **Ss** listen to a recording.

SUMMARY ACTIVITIES	
Review lesson outcomes Review the new song	"Dance Josey" CSP: F

Grade 2, Unit 4, *re*, Lesson 2

Outcome	Preparation: analyzing repertoire that contains a pitch, *re,* between *mi* and *do* Practice: writing rhythm patterns that contain a half note
INTRODUCTORY ACTIVITIES	
Warm-up	• Body warm-up • Beat activity *Star Wars Imperial March,* by John Williams (1932–) • Breathing: **Ss** practice blowing up a balloon and watch how air is released when deflating the balloon. • Resonance: explore a cow sound using low and high voices. Make sure **Ss** are inhaling and exhaling correctly with the support muscles. • Posture: remind **Ss** of the correct posture for singing
Sing known songs	"Who's That Tapping at the Window?" CSP: F • **Ss** sing the song and keep the beat. "Dance Josey" CSP: F • **Ss** sing the song • **T** adds an ostinato: 𝄞 ♩ ♩ | ♫ ♩ :𝄀 • **Ss** sing with ostinato.
Develop tuneful singing Tone production Diction Expression	"Sea Shell" CSP: F • **Ss** sing the song and conduct. • **Ss** sing the song in canon after four beats. • **Ss** sing the song on "loo" or "noh" in unison. • **Ss** sing in unison with the musical inflection following **T**'s conducting (crescendo and decrescendo, ritardando and accelerando, etc.).

Review known songs and melodic elements	"Bobby Shafto" CSP: A • **Ss** sing the song. • **Ss** sing the song with solfège syllables and hand signs. • **T** sings each phrase on "loo" and **Ss** echo-sing with solfège syllables and hand signs. • **T** may also sing phrases from other known songs that use *so la mi do* patterns; **Ss** echo-sing with solfège syllables and hand signs. ○ "Bow Wow Wow" (phrases 1, 2, and 3) ○ "Wallflowers" (phrase 1) ○ "Knock the Cymbals" (phrase 1) ○ "Rocky Mountain" (phrase 1) ○ "Rocky Mountain" (phrase 3, first four beats) ○ "Rocky Mountain" (phrase 2, first four beats)
CORE ACTIVITIES	
Teach a new song	"Cumberland Gap" CSP: A • **T** sings the song. • **T** sings the song, and **Ss** show the phrases. • **Ss** identify the number of phrases in the song. (four) • **Ss** draw the phrases on the board while **T** sings. • **T** sings the song, and **Ss** draw in the beats beneath the phrases on the board. • **T** sings the song, pausing after each phrase for **Ss** to label the form. (ABAC) • **Ss** sing the A phrases; **T** sings B and C. • **Ss** sing the A and B phrases; **T** sings C. • **Ss** sing the whole song with **T**.
Develop knowledge of music literacy concepts Describe what you hear	"Hot Cross Buns" CSP: A • **Ss** sing the song. • **T** reviews kinesthetic activities. • **T** and **Ss** sing phrase 1 on "loo" before asking each of these questions: • **T**: "Andy, how many different pitches did we sing?" (three) • **T**: "Andy, did our three pitches move up or down?" (down) • **T**: "Andy, did our three pitches sound like they moved down by steps or by skips?" (steps) • **T**: "Andy, what is the hand sign for our first pitch?"(*mi*) "Andy, what is then hand sign for our last pitch?" (*do*) • **T**: "Andy, lets sing our first pitch with *mi* and hum our new pitch and then sing the last pitch with *do*." • Repeat with all **Ss**.

Creative movement	"Button, You Must Wander" CSP: D • **Ss** sing the song. • **T** briefly explains the rules of the game. • **Ss** sing and play the game. • **T** selects **Ss** to create simple ostinato to accompany the song.
Practice of music performance and literacy skills Writing	"Here Comes a Bluebird" CSP: A • **Ss** sing the song and keep the beat. • **Ss** sing the song with rhythm syllables and conduct the meter. • **Ss** writes notation for rhythm of focus phrase on worksheet.  • **Ss** add instrumental rhythmic accompaniments with half notes to known songs. These can also be played on pitched instruments as a tonic drone.
SUMMARY ACTIVITIES	
Review lesson outcomes Review the new song	"Cumberland Gap" CSP: A

Unit 4, *re*, Lesson 3

Outcome	Preparation: creating a visual representation of *re,* a pitch between *mi* and *do* Practice: improvise music with rhythm syllables using quarter, eighth, and half notes and quarter rests
INTRODUCTORY ACTIVITIES	
Warm-up	• Body warm-up • Beat activity *Star Wars Imperial March*, by John Williams (1932–) • Breathing: **Ss** practice blowing up a balloon and watch how air is released when deflating the balloon. • Resonance: explore a cow sound using low and high voices. Make sure **Ss** are inhaling and exhaling correctly with the support muscles. • Posture: remind **Ss** of the correct posture for singing.
Sing known songs	"Rocky Mountain" CSP: F • **Ss** sing the song and show the phrases. "Cumberland Gap" CSP: A • **Ss** sing the song and pat the beat.

Develop tuneful singing Tone production Diction Expression	"Button, You Must Wander" CSP: F • **Ss** sing the song and then sing in canon after two beats. • **Ss** sing each phrase of the song as follows: "Mi-oh mi-oh mi mi mi mi mi mi."
Review known songs and melodic elements	"Bounce High, Bounce Low" CSP: A • **Ss** sing the song. • **Ss** sing the song with solfège syllables and hand signs. • **T** sings phrases of the songs and **Ss** echo-sing with solfège syllables and hand signs. • **T** may also sing phrases from other known songs that use *so la mi do* patterns; **Ss** echo-sing with solfège syllables and hand signs. ○ "Bow Wow Wow" (phrases 1, 2, and 3) ○ "Wallflowers" (phrase 1) ○ "Knock the Cymbals" (phrase 1) ○ "Rocky Mountain" (phrase 1) ○ "Rocky Mountain" (phrase 3, first four beats) ○ "Rocky Mountain" (phrase 2, first four beat)
CORE ACTIVITIES	
Teach a new song	"Paw Paw Patch" CSP: F • **T** sings while **Ss** pat the beat. • **T** may briefly explain what a "paw paw" is. • **T** sings, and **Ss** play the game. • After two or three cycles, **Ss** sing with **T** and play the game.
Develop knowledge of music literacy concepts Create a representation of what you hear	"Hot Cross Buns" CSP: A • **Ss** sing the song. • **T** reviews kinesthetic and aural activities. • **T** sings the target phrase on "loo" and asks the class to create a visual representation of the target phrase. **Ss** may use manipulatives. • **T**: "Pick up Unifix cubes and recreate what you heard." • **Ss** share their representations with each other. • **T** invites one **S** to the board to share a representation with the class. If necessary, corrections to the representation can be made by reviewing the aural awareness questions. • **Ss** sing the first phrase of "Hot Cross Buns" with a neutral syllable and point to the representation on the board. • **Ss** identify the rhythm of the target phrase with rhythm syllables and **T** notates this rhythm.

Creative movement	"Let Us Chase the Squirrel" CSP: F • **Ss** sing and play the game.
Practice and performance of music literacy skills Improvisation	"Here Comes a Bluebird" CSP: C • **Ss** sing the song. • **Ss** read the target phrase from the board with rhythm syllables and pat the beat. • **T** labels this as a "question" phrase. • **Ss** clap the question phrase and **T** claps an eight-beat response. Perform several times. • **T** notates his or her "answer" phrase on the board. • **T** asks the question; **Ss** perform the answer. • Repeat with three or four other options. • **Ss** perform the question and individual **Ss** perform an answer, or they create their own answers using half, quarter, and eighth notes and quarter rests. **Ss** can perform their answers with rhythm syllables. • **Ss** perform the question and individual **Ss** perform one of the answers with rhythm syllables, or they create their own answers without saying the rhythm syllables.
SUMMARY ACTIVITIES	
Review lesson outcomes Review the new song	"Paw Paw Patch" CSP: F

Unit 4, *re,* Lesson 4

Outcome	Presentation: labeling a pitch between *mi* and *do* as *re* with solfège syllables and hand sign
INTRODUCTORY ACTIVITIES	
Warm-up	• Body warm-up • Beat activity *Star Wars Imperial March*, by John Williams (1932–) • Breathing: **Ss** practice blowing up a balloon and watch how air is released when deflating the balloon. • Resonance: explore a cow sound using low and high voices. Make sure **Ss** are inhaling and exhaling correctly with the support muscles. • Posture: remind **Ss** of the correct posture for singing.

Sing known songs	"Paw Paw Patch" CSP: F • **Ss** sing the song. • **Ss** sing the song with an ostinato.
Develop tuneful singing Tone production Diction Expression	"Rocky Mountain" CSP: F • **Ss** sing the song. • **Ss** sing the song in canon after four beats. • **Ss** sing the melody with the syllables "mi-oh," focusing on tone production.

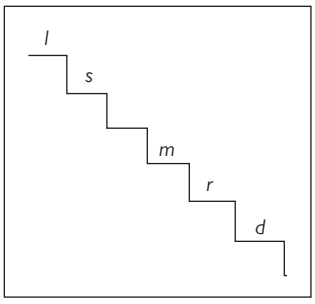
Review known songs and melodic elements	"Here Comes a Bluebird"
	CSP: C
	• **Ss** sing the song.
	• **Ss** sing the A phrase of song with solfège and hand signs and **T** sings the other phrases on "loo."
	• **T** may also sing phrases from other known songs that use *so la mi do* patterns; **Ss** echo-sing with solfège syllables and hand signs.
	  • "Bow Wow Wow" (phrases 1, 2, and 3)
	  • "Wallflowers" (phrase 1)
	  • "Knock the Cymbals" (phrase 1)
	  • "Rocky Mountain" (phrase 1)
	  • "Rocky Mountain" (phrase 3, first four beats)
	  • "Rocky Mountain" (phrase 2, first four beat)

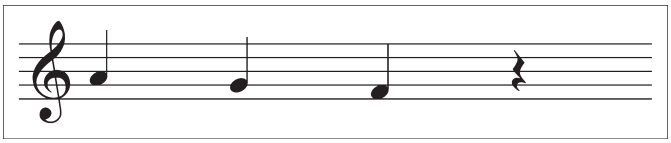
CORE ACTIVITIES	
Teach a new song	"Tideo" CSP: F-sharp ● **Ss** move into a circle while **T** sings the song. ● **T** sings the song again and positions **Ss** into a double circle, facing a partner; **T** sings and **Ss** practice the movement. ● **T** sequentially adds the game movements.
Presentation of music literacy concepts Describe what you hear with solfège syllables	"Hot Cross Buns" CSP: F-sharp • **Ss** sing and keep the beat. • **T** reviews kinesthetic, aural, and visual awareness activities. • **T**: "We call these three pitches that move in steps *mi-re-do*. Our new note between *mi* and *do* is called *re*." Show hand sign. • **T** sings "*mi-re-do*" with hand signs. • **T** sings phrase 1 of "Hot Cross Buns" with solfège syllables and hand signs, and **Ss** echo with solfège syllables and hand signs. • **Ss** echo-sing the pitches, with at least eight **Ss**.
Creative movement	"King's Land" CSP: C • **Ss** sing and play the game; they create simple ostinati as accompaniment.

Presentation of music literacy concepts Describe what you hear with solfège syllables	"All Around the Buttercup" CSP: F sharp • **Ss** sing song and keep the beat or clap a simple rhythmic pattern to accompany song. • **T** reviews aural presentation and connects the text to the solfège syllables for phrases 2 and 4. • **T** sings phrases 1 and 3 with solfège syllables and hand signs and **Ss** sing phrases 2 and 4 with solfège syllables and hand signs. • **Ss** sing song with solfège and hand signs. • **T** connects the solfège syllables to these songs: ○ "Bow Wow Wow," *mrd* ○ "Rocky Mountain" (hang your head and cry), *m m r r d*, and (do remember me), *m m r r d* • Patterns: ○ "Bow Wow Wow" (whole song) ○ "Knock the Cymbals" (whole song) ○ "Rocky Mountain" (whole song, four beats at a time)
SUMMARY ACTIVITIES	
Review lesson outcomes Review the new song	"Tideo" CSP: F-sharp

Unit 4, *re*, Lesson 5

Outcome	Presentation: notation strategies for *re*, a pitch between *mi* and *do*
INTRODUCTORY ACTIVITIES	
Warm-up	• Body warm-up • Beat activity "Largo," from Symphony No. 9, by Antonin Dvorak (1841–1904) • Breathing: **Ss** practice blowing up a balloon and watch how air is released when deflating the balloon. • Resonance: explore a cow sound using low and high voices. Make sure **Ss** are inhaling and exhaling correctly with the support muscles. • Posture: remind **Ss** of the correct posture for singing.
Sing known songs	"Button, You Must Wander" CSP: D • **Ss** sing the song and keep the beat. "Tideo" CSP: F-sharp • **Ss** sing the song. • **Ss** sing the song and add a simple ostinato:

Develop tuneful singing Tone production Diction Expression	"Let Us Chase the Squirrel" CSP: F • **Ss** sing the song. • **Ss** sing song with solfège syllables and hand signs and **T** sings a tonic drone. • **T** divides class into two groups: group 1 sings a *do* drone and group 2 sings phrases from song with solfège syllables and hand signs.
Review known songs and melodic elements	"Snail, Snail" CSP: A • **Ss** identify the song from **T's** singing on a neutral syllable. • **Ss** sing song with solfège syllables and hand signs. • **T** sings phrases from other known songs that use *so la mi re do* patterns; **Ss** echo-sing with solfège syllables and hand signs. ○ "Bow Wow Wow" (phrases 1, 2, and 3) ○ "Wallflowers" (phrases 1, 2, and 3) ○ "Knock the Cymbals" (whole song phrase by phrase) ○ "Hot Cross Buns" (whole song phrase by phrase) ○ "Rocky Mountain" (whole song phrase by phrase) ○ "Who's That Tapping at the Window?"
CORE ACTIVITIES	
Teach a new song	"Dinah" CSP: F • **T** sings the song. • **T** sings the song and **Ss** show the phrases. • **T** sings the song but **Ss** sing the word "Dinah."
Presentation of music literacy concepts Notate what you hear	"Hot Cross Buns" CSP: A • **T** reviews aural presentation. • **T** presents *re* on the tone ladder:  • **Ss** sing the target phrase with solfège syllables, pointing to the pitches on the tone ladder. • **T** presents the song with standard rhythmic notation, time signature, and solfège syllables.

	• **T** presents the rule of placement for *mi, re, do* using the hand staff. • **T** presents the target phrase in staff notation with F = *do*.  • **Ss** read the melody with solfège syllables while pointing to the notes on the staff.
Creative movement	"Cumberland Gap" CSP: A • **Ss** create accompaniment through movement, rhythmic elements, or melodic elements. • **Ss** sing and play the game.
Presentation of music literacy concepts Notate what you hear	"All Around the Buttercup" CSP: B • **Ss** sing "All Around the Buttercup" with words and keep the beat. • **Ss** sing with solfège syllables and hand signs. • **Ss** read with solfège syllables and hand signs from rhythmic notation. • **Ss** place notes on the tone ladder. • **T** reviews the placement of notes on the staff. • **T** points to the notes of the song written on the staff and **Ss** sing with solfège syllables and hand signs. • **T** may introduce absolute pitch names for *do* = G and *do* = F.
SUMMARY ACTIVITIES	
Review lesson outcomes Review the new song	"Dinah" CSP: F

Unit 5: Teaching Four Sixteenth Notes

Sections 1 and 2

Prepare: ♫

Practice:*re*

Focus song: "Paw Paw Patch"

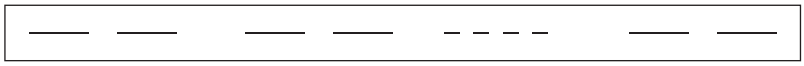
	Song Repertoire:						
	Known Songs	**Songs for Tuneful Singing**	**Songs to Review Known Elements: Rhythm**	**Songs to Prepare New Concept: *do* Pentatonic**	**Songs to Prepare Concept: ♫**	**Creative Movement**	**Songs to Practice Known Concepts: *re***
Lesson 1	"Are You Sleeping?", "Dinah"	"Tideo"	"Let Us Chase the Squirrel"	"Frosty Weather"	"Paw Paw Patch"	"Cumberland Gap"	"Hot Cross Buns," "Knock the Cymbals"
Lesson 2	"Are You Sleeping?" "Frosty Weather"	"Cumberland Gap"	"Sea Shell"	"Hush, Little Minnie"	"Paw Paw Patch"	"Great Big House in New Orleans"	"Hot Cross Buns"
Lesson 3	"Tideo," "Hush, Little Minnie"	"Dance Josey"	"Rocky Mountain"	"Mama, Buy Me a Chiney Doll"	"Paw Paw Patch"	"Ida Red"	"Hot Cross Buns"
	Known Songs	**Songs for Tuneful Singing**	**Songs to Review Known Elements:** *re*	**Songs to Prepare New Concepts:** *do* Pentatonic	**Songs to Present Element: ♫**	**Creative Movement**	**Songs to Present Element: ♫**
Lesson 4	"Sea Shell," "Mama, Buy Me a Chiney Doll"	"Dance Josey"	"Hot Cross Buns"	"Cocky Robin"	"Paw Paw Patch"	"Ida Red"	"Dinah," "Tideo," "Dance Josey," "Cumberland Gap"
Lesson 5	"Here Comes a Bluebird," "Cocky Robin"	"Tideo"	"Bye, Bye, Baby"	"Green Gravel"	"Paw Paw Patch"	"Cut the Cake"	"Dinah," "Tideo," "Dance Josey," "Cumberland Gap"

Here is a chart of the primary musical skills that are developed in the five lessons associated with teaching the concept of *four sounds on a beat.* Remember, in the first three lessons, students *practice* the previous musical element, in this case *re.*

	Lesson 1	**Lesson 2**	**Lesson 3**	**Lesson 4**	**Lesson 5**
Reading	**Ss** read "Hot Cross Buns" with hand signs from steps, traditional notation with solfège, and then staff notation.				**Ss** read "Paw Paw Patch" written in traditional notation rhythm syllables.
Writing		**Ss** write all of "Hot Cross Buns" in rhythmic notation with solfège syllables or in staff notation.			**Ss** write all of "Paw Paw Patch" in traditional rhythm notation with solfège syllables.
Improvisation			**T** sings a question phrase written on the board; **Ss** sing an answer phrase that ends on *do* also written on the board.		
Movement	"Cumberland Gap"	"Great Big House in New Orleans"	"Ida Red"	"Ida Red"	"Cut the Cake"
Listening	"Carillon," from *L'Arlésienne Suite No. 1*, by Georges Bizet (1838–1875)				

Unit 5, Four Sixteenth Notes, Lesson 1

Outcome	Preparation: internalizing four sounds on a beat through kinesthetic activities Practice: reading melodies which contain *re*
INTRODUCTORY ACTIVITIES	
Warm-up	• Body warm-up • Beat activity *Rondo alla Turca*, by W. A. Mozart (1756–1791) • Breathing: **Ss** practice blowing up a balloon and watch how air is released when deflating the balloon. • Resonance: explore a cow sound using low and high voices. Make sure **Ss** are inhaling and exhaling correctly with the support muscles. • Posture: remind **Ss** of the correct posture for singing.
Sing known songs	"Are You Sleeping?" CSP: F • **Ss** sing the song. • **Ss** sing the song in two-part canon. "Dinah" CSP: F • **Ss** sing the song. • **T** adds an ostinato: • **Ss** sing and play the ostinato on an unpitched instrument.
Develop tuneful singing Tone production Diction Expression	"Tideo" CSP: F-sharp • **Ss** sing the song. • **T** imitates the sound of a siren with the voice. Challenge **Ss** to make soft and loud, high and low, long and short sirens, and sirens that go up, come down, or do both. • Falling off a cliff. Pretend you're falling off a cliff and say "aaaahhhhhhhhh!" • **T** throws a ball from one **S** to another and **Ss** have to follow the movement of the ball with their voices. • **Ss** sing "Tideo" and pat the beat.
Review known songs and rhythmic elements	"Let Us Chase the Squirrel" CSP: F • **Ss** sing the song. • **Ss** sing song with rhythm syllables and conduct. • **T** sings each phrase of the song on "loo," and **Ss** sing back with rhythm syllables and conduct. • **T** sings phrases from "All Around the Buttercup," "Bow Wow Wow," "Here Comes a Bluebird," and other songs that use rhythms; **Ss** echo-sing using rhythm syllables as they tap the beat.

CORE ACTIVITIES	
Teach a new song	"Frosty Weather" CSP: C • **T** sings the song and demonstrates the movements for each phrase. **Ss** copy. • **Ss** sing phrases 1 and 2; **T** sings phrases 3 and 4 while performing the movements.
Develop knowledge of music literacy concepts Internalize music through kinesthetic activities	"Paw Paw Patch" CSP: F • **Ss** sing the song and keep the beat. **T** may select one **S** to keep the beat on an instrument. • **Ss** sing and clap the rhythm. **T** may select one **S** to play the rhythm on an instrument. • **T** directs part of the class to keep the beat while the remainder perform the rhythm. Switch. • **Ss** sing and point to a representation of phrase 1:  • **T** selects six to eight **Ss** to come to the board to point or tap the representation. • **Ss** sing phrase 1 while walking the beat and clapping the rhythm. • **Ss** sing and point to the representation, in other ways suggested by the **S** doing the activity (pointing with their elbow, nodding, flicking, etc.). • **Ss** inner-hear the song while stepping the beat and clapping the rhythm. • Repeat the previous step with **Ss** in canon after two beats.
Creative movement	"Cumberland Gap" CSP: A • **Ss** sing and play the game. • **Ss** choose instruments and create short ostinati as accompaniment.
Practice of music performance and literacy skills Reading	"Hot Cross Buns" CSP: A • **Ss** sing the song. • **Ss** sing the song with solfège syllables and hand signs. • **Ss** read "Hot Cross Buns" from the board with solfège syllables and hand signs. • **Ss** place notes on the tone ladder. • **Ss** read from the staff with solfège syllables and hand signs. • If appropriate, **Ss** read from the staff with absolute pitch names and hand signs. • **T** points to notes and **Ss** read with solfège syllables and hand signs. • **Ss** listen to "Carillon," from *L'Arlésienne Suite No. 1*, by Georges Bizet (1838–1875). • **Ss** perform the hand signs when they hear the musical theme.

SUMMARY ACTIVITIES	
Review lesson outcomes Review the new song	"Frosty Weather" CSP: C

Unit 5, Four Sixteenth Notes, Lesson 2

Outcome	Preparation: analyzing repertoire that contains four sounds on a beat Practice: writing melodies that contain *re*
INTRODUCTORY ACTIVITIES	
Warm-up	• Body warm-up • Beat activity *Rondo alla Turca*, by W. A. Mozart (1756–1791) • Breathing: Ss practice blowing up a balloon and watch how air is released when deflating the balloon. • Resonance: explore a cow sound using low and high voices. Make sure **Ss** are inhaling and exhaling correctly with the support muscles. • Posture: remind **Ss** of the correct posture for singing.
Sing known songs	"Are You Sleeping?" CSP: F • **Ss** sing the song as a two-part canon.
Develop tuneful singing Tone production Diction Expression	"Cumberland Gap" CSP: F-sharp • **Ss** sing song. • **T** imitates the sound of a siren with the voice. Challenge **Ss** to make soft and loud, high and low, long and short sirens, and sirens that go up, come down, or do both. • Falling off a cliff. Pretend you're falling off a cliff and say "aaaahhhhhhhhh!" • T throws a ball from one **S** to another and **Ss** have to follow the movement of the ball with their voices.
Review known songs and rhythmic elements	"Sea Shell" CSP: D • **Ss** sing song. • **Ss** sing song with rhythm syllables and conduct. • **T** sings phrases from "All Around the Buttercup," "Bow Wow Wow," "Here Comes a Bluebird," and other songs that use known rhythms; **Ss** echo-sing using rhythm syllables as they tap the beat.

CORE ACTIVITIES	
Teach a new song	"Hush, Little Minnie" CSP: D • **T** sings song while **Ss** keep the beat. • **T** echo-sings each phrase with **Ss**. • **Ss** sing the song. • **T** selects significant words in the song to be replaced with motions, so that **Ss** must inner-hear pieces of the song.
Develop knowledge of music literacy concepts Describe what you hear	"Paw Paw Patch" CSP: F • **Ss** sing the song. • **T** reviews kinesthetic activities. • **T** sings phrase 1 on "loo" and keeps the beat. **T** asks each of these questions: • **T**: "Andy, how many beats did we tap?" (four) • **T**: "Andy, how many sounds did we sing on beat 4?" (two) • **T**: "Andy, which beat had the most sounds?" (3) • **T**: "Andy, how many sounds did we sing on beat 3?" (four) • **T**: "Andy, if beat 3 has four sounds, how many sounds are on each of the other beats?" (two) • **T**: "Let's sing phrases 1, 2, and 3 with rhythm syllables, and sing 'loo' on beat 3. It will sound like this: 'tadi tadi looloolooloo tadi'. Tap the beat as we sing."
Creative movement	"Great Big House in New Orleans" CSP: A • **Ss** sing the song while continuing the ostinato. • **Ss** sing and play the game.
Practice of music performance and literacy skills Writing	"Hot Cross Buns" CSP: A • **Ss** sing "Hot Cross Buns." • **Ss** sing the song with solfège syllables and hand signs. • **T** shows **Ss** the traditional rhythmic notation and solfège syllables (or the melody written on the staff) for "Hot Cross Buns," with incomplete measures. • **Ss** complete the missing measures. • **Ss** sing with solfège syllables and hand signs. • If appropriate, **Ss** sing with absolute names and hand signs. • **Ss** play the *mi re do* motive on xylophones as an accompaniment to songs they know.
SUMMARY ACTIVITIES	
Review lesson outcomes Review the new song	"Hush, Little Minnie" CSP: D

Unit 5, Four Sixteenth Notes, Lesson 3

Outcome	Preparation: creating a visual representation of four sounds on a beat Practice: improvising melodies that include *re*
INTRODUCTORY ACTIVITIES	
Warm-up	• Body warm-up • Beat activity *Rondo alla Turca*, by W. A. Mozart (1756–1791) • Breathing: **Ss** practice blowing up a balloon and watch how air is released when deflating the balloon. • Resonance: explore a cow sound using low and high voices. Make sure **Ss** are inhaling and exhaling correctly with the support muscles. • Posture: remind **Ss** of the correct posture for singing.
Sing known songs	"Tideo" CSP: F-sharp • **Ss** sing the song and briefly play the game. "Hush, Little Minnie" CSP: D • **Ss** sing the song. • **T** selects significant words in the song to be replaced with motions, so that **Ss** must inner-hear pieces of the song. • **Ss** sing with an ostinato:
Develop tuneful singing Tone production Diction Expression	"Dance Josey" CSP: F • **Ss** sing the song with the text. • **Ss** sing song with the word *yip* to develop tone production. • **Ss** sing song with the word *koo* to work on tone production.
Review known songs and rhythmic elements	"Rocky Mountain" CSP: F • **Ss** sing "Rocky Mountain." • **Ss** sing "Rocky Mountain" with rhythm syllables and conducting. • **T** sings phrases from "All Around the Buttercup," "Bow Wow Wow," "Here Comes a Bluebird," and other known songs; **Ss** echo-sing using rhythm syllables as they tap the beat.
CORE ACTIVITIES	
Teach a new song	"Mama, Buy Me a Chiney Doll" CSP: A • **T** sings the song while **Ss** conduct. • **T** sings each phrase; **Ss** identify the form. • **Ss** sing the song.

Develop knowledge of music literacy concepts Create a visual representation of what you hear	"Paw Paw Patch" CSP: F • **Ss** sing the song. • **T** reviews kinesthetic and aural awareness activities. • **T** sings phrase 1 on a neutral syllable. • **Ss** create a representation of phrase 1 with Unifix cubes or another manipulative. • **Ss** sing phrase 1 and tap their representation. They may make corrections if necessary. • **Ss** share their representations with one another. • **T** invites one **S** to the board to recreate a representation. If necessary, corrections can be made by reviewing aural awareness questions. • **Ss** sing phrase 1 while pointing at the representation on the board. • **Ss** sing phrase 1 while pointing to their representations. • **Ss** identify the solfège syllables and sing with solfège syllables and hand signs.
Creative movement	"Ida Red" CSP: F • **Ss** create an accompaniment through movement, rhythmic elements, or melodic elements. • **Ss** sing and play the game.
Practice of music performance and literacy skills Improvisation	"Hot Cross Buns" CSP: A • **Ss** sing the song. • **Ss** read the song from the board with solfège syllables and hand signs. • **T** erases phrases 1, 2, and 3 from the board. **T** sings known four-beat patterns with solfège syllables and hand signs (question). **Ss** sing the last phrase of "Hot Cross Buns" (answer) each time **T** sings a question. **T** can notate the questions on the board. • **Ss** respond by choosing a question from the ones written on the board and **T** sings the answer. **Ss** can choose from questions on the board, or they can create their own.
SUMMARY ACTIVITIES	
Review lesson outcomes Review the new song	"Mama, Buy Me a Chiney Doll" CSP: A

Unit 5, Four Sixteenth Notes, Lesson 4

Outcome	Presentation: label four sounds on a beat with the rhythm syllables *takadimi*
INTRODUCTORY ACTIVITIES	
Warm-up	• Body warm-up • Beat activity *Rondo alla Turca*, by W. A. Mozart (1756–1791) • Breathing: **Ss** practice blowing up a balloon and watch how air is released when deflating the balloon. • Resonance: explore a cow sound using low and high voices. Make sure **Ss** are inhaling and exhaling correctly with the support muscles. • Posture: remind **Ss** of the correct posture for singing.
Sing known songs	"Sea Shell" CSP: F • **Ss** sing the song and keep the beat. • **Ss** sing the song in canon after four beats. "Mama, Buy Me a Chiney Doll" CSP: A • **Ss** sing song. • **Ss** perform the song with an ostinato.
Develop tuneful singing Tone production Diction Expression	"Dance Josey" CSP: F • **Ss** sing the song with the ostinato. • **Ss** sing song with the word "yip" to develop tone production. • **Ss** sing known songs with the word "koo" to develop tone production. • **Ss** sing the song in canon after two beats.
Review known songs and rhythmic elements	"Hot Cross Buns" CSP: A • **Ss** sing the song with an ostinato. **Ss** may play the ostinato on an instrument as accompaniment. • **Ss** sing song with rhythm syllables. • **T** sings phrases from "All Around the Buttercup," "Bow Wow Wow," "Here Comes a Bluebird," and other known songs; **Ss** echo-sing using rhythm syllables as they tap the beat.
CORE ACTIVITIES	
Teach a new song	"Cocky Robin" CSP: A • **T** sings the song while **Ss** play a simple rhythmic ostinato. • **T** sings and **Ss** quietly clap the ostinato written on the board. • **Ss** join **T** in singing the song.

Presentation of music literacy concepts Describe what you hear with rhythm syllables	"Paw Paw Patch" CSP: F • **Ss** sing the song. • Briefly review kinesthetic, aural, and visual awareness. • **T** labels the sound ("When we hear four sounds on a beat we call it 'takadimi'"). • **T** and **Ss** sing the whole song with rhythm syllables and clap the rhythm. • **T** echo-sings individual phrases from the song with four to eight **Ss**; they echo-sing using rhythm syllables.
Creative movement	"Ida Red" CSP: F • **Ss** sing the song while performing a rhythmic ostinato. • **Ss** compose additional ostinati to accompany the song.
Presentation of music literacy concepts Describe what you hear with rhythm syllables	"Dinah" CSP: D • **Ss** sing the song. • **T** reviews the new rhythm syllables. • **Ss** sing with rhythm syllables and keeps the beat. • **T** repeats the process with these songs: ○ "Tideo" ○ "Cumberland Gap" ○ "Dance Josey" ○ **Ss** create ostinati that use sixteenth notes on xylophones to accompany their songs.
SUMMARY ACTIVITIES	
Review lesson outcomes Review the new song	"Cocky Robin" CSP: A

Unit 5, Four Sixteenth Notes, Lesson 5

Outcome	Presentation: notate melodies with four sixteenth notes using standard rhythmic notation
INTRODUCTORY ACTIVITIES	
Warm-up	• Body warm-up • Beat activity *Surprise Symphony*, by Franz Joseph Haydn (1732–1809) • Breathing: **Ss** practice blowing up a balloon and watch how air is released when deflating the balloon.

	• Resonance: explore a cow sound using low and high voices. Make sure **Ss** are inhaling and exhaling correctly with the support muscles. • Posture: remind **Ss** of the correct posture for singing.
Sing known songs	"Here Comes a Bluebird" CSP: A • **Ss** sing and step the beat. • **Ss** sing the song in canon after eight beats.
Develop tuneful singing Tone production Diction Expression	"Tideo" CSP: F-sharp • **Ss** sing the song with the ostinato. • **Ss** sing with a "koo" sound. • **Ss** sing with a "yip" sound. • **Ss** sing the song with the syllables "mi-oh."
Songs to review known elements	"Bye Bye, Baby" CSP: D • **Ss** sing the song. • **Ss** sing song with rhythm syllables and conduct. • Ss sing song in canon. • **T** sings phrases from "All Around the Buttercup," "Bow Wow Wow," "Here Comes a Bluebird," and finally "Paw Paw Patch"; **Ss** echo-sing using rhythm syllables as they tap the beat.
CORE ACTIVITIES	
Teach a new song	"Green Gravel" CSP: D • **Ss** continue the melodic ostinato while **T** sings the song. • **T** sings the song while **Ss** show the phrases. • **Ss** sing the song. • **Ss** sing the song and **T** demonstrates how to play the game. • **Ss** sing and play the game.
Presentation of music literacy concepts Notate what you hear	"Paw Paw Patch" CSP: F • **Ss** sing the song. • **T** briefly reviews kinesthetic, aural, and visual awareness activities. • **T** reviews aural presentation. • **T**: "When the beat is a quarter note, we can use four sixteenth notes to represent four sounds on a beat. A sixteenth note has a note head, a stem, and two flags. Four sixteenth notes have a double beam."

	• **T**: "This is how the first phrase of 'Paw Paw Patch' looks with standard rhythmic notation": 𝄞 ♫ ♫ | ♬ ♫ ‖ • **T**: "We can read this rhythm pattern using our rhythm syllables." • **T** sings rhythm syllables while pointing to the rhythm on the board. **Ss** echo **T** using rhythm syllables while pointing to an imaginary beat written under the rhythm. • **T** repeats the previous three steps with stick notation.
Creative movement	"Clap Your Hands Together" (Cut the Cake) CSP: C • **T** sings the song while **Ss** continue the rhythmic ostinato. • **Ss** may choose an instrument to perform the rhythm. • **T** will also choose one **S** to play the beat on a drum. • **Ss** sing and play the game.
Presentation of music literacy concepts Notate what you hear	"Dinah" CSP: F • **Ss** sing the song. • **Ss** sing with rhythm syllables. • **T** reviews visual presentation. ("We can use four sixteenth notes to represent four sounds on a beat. A sixteenth note has a note head, a stem and two flags. Four sixteenth notes have a double beam.") • **Ss** read the rhythm of "Dinah" written in traditional rhythmic notation on the board with rhythm syllables and keep the beat. • **T** shows **Ss** how to count with numbers. • **T** transforms the song into other known songs containing four sixteenth notes: ○ "Dance Josie" ○ "Tideo"
SUMMARY ACTIVITIES	
Review lesson outcomes Review the new song	"Green Gravel" CSP: D

Unit 6: Teaching *do* Pentatonic Scale

Sections 1 and 2

Prepare: *do* pentatonic

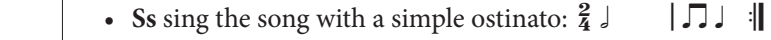
Practice: 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯

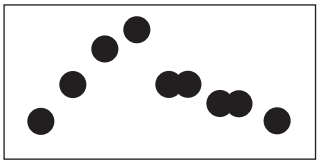
	Song Repertoire						
	Known Songs	**Songs for Tuneful Singing**	**Songs to Review Known Melodic Elements**	**Songs to Prepare New Concept: 𝄎**	**Songs to Prepare Concept: *do* Pentatonic**	**Creative Movement**	**Songs to Practice Known Concepts: 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯**
Lesson 1	"Button, You Must Wander," "Green Gravel"	"Knock the Cymbals"	"Dinah"	"Chatter with the Angels"	"Rocky Mountain"	"Ida Red"	"Paw Paw Patch"
Lesson 2	"Frosty Weather," "The Cow Song"	"Button, You Must Wander"	"Dinah," "Tideo"	"Bluebird Through My Window"	"Rocky Mountain"	"Great Big House in New Orleans"	"Paw Paw Patch"
Lesson 3	"Bluebird Through My Window"	"Ida Red"	"Cumberland Gap"	"Firefly"	"Rocky Mountain"	"Bow Wow Wow"	"Paw Paw Patch"
	Known Songs	**Songs for Tuneful Singing**	**Songs to Review Known Melodic Elements**	**Songs to Prepare Next New Concepts: 𝄎** Meter	**Songs to Present Element:** *do* Pentatonic	**Creative Movement**	**Songs to Present Element:** *do* Pentatonic
Lesson 4	"Ida Red"	"Cut the Cake"	"Tideo"	"Firefly"	"Rocky Mountain"	"Button, You Must Wander"	"Knock the Cymbals," "Rocky Mountain," "Bow Wow Wow," "Frosty Weather," "Ida Red"
Lesson 5	"Are You Sleeping?"	"Great Big House in New Orleans"	"Paw Paw Patch"	"Firefly"	"Rocky Mountain"	"Cut the Cake"	"Great Big House in New Orleans," "Rocky Mountain," "Bow Wow Wow," "Knock the Cymbals," "Frosty Weather," "Ida Red"

Here is a chart of the primary musical skills that are developed in the five lessons associated with teaching the concept of *do* pentatonic. Remember, in the first three lessons, students *practice* the previous musical element, in this case *four sounds on a beat.*

	Lesson 1	**Lesson 2**	**Lesson 3**	**Lesson 4**	**Lesson 5**
Reading	**Ss** read "Paw Paw Patch" with rhythm syllables written in traditional rhythm notation.				**Ss** read "Rocky Mountain" with hand signs from steps, traditional notation with solfège, and then staff notation.
Writing		**Ss** write "Paw Paw Patch" in traditional rhythm notation.			**Ss** write phrase 4 of "Rocky Mountain" in rhythmic notation with solfège syllables and staff notation.
Improvi-sation			**T** sings a question phrase written on the board, and **Ss** sing an answer phrase that contains four sixteenth notes.		
Movement	"Ida Red"	"Great Big House in New Orleans"	"Bow Wow Wow"	"Button, You Must Wander"	"Cut the Cake"
Listening	"Andante," variation 3, from Symphony No. 94, by Franz Joseph Haydn (1732–1809)				

Unit 6, *do* Pentatonic, Lesson 1

Outcome	Preparation: internalizing the *do* pentatonic scale through kinesthetic activities Practice: reading melodies with four sixteenth notes
INTRODUCTORY ACTIVITIES	
Warm-up	• Body warm-up • Beat activity *The Thunderer*, by John Philip Sousa (1854–1932) • Breathing: **Ss** practice blowing up a balloon and watch how air is released when deflating the balloon. • Resonance: explore a cow sound using low and high voices. Make sure **Ss** are inhaling and exhaling correctly with the support muscles. • Posture: remind **Ss** of the correct posture for singing.
Sing known songs	"Button, You Must Wander" CSP: D • **Ss** sing the song with a simple ostinato:  "Green Gravel" CSP: D • **Ss** sing song. • **Ss** sing with a melodic ostinato.
Develop tuneful singing Tone production Diction Expression	"Knock the Cymbals" CSP: D • **Ss** sing and tap the beat. • **Ss** sing and read the rhythm from the board. • **Ss** sing with the syllable *yip* to develop tone production. • **Ss** sing with the syllables *mi-oh* to develop tone production. • **Ss** practice the tongue twisters "Shall she shake the shawl?" and "Fred found Fran five fine fat fish for frying." Kodály Choral Library, *Let Us Sing Correctly*, no. 24
Review known songs and melodic elements	"Dinah" CSP: D • **Ss** sing the song and conduct. • **Ss** song with solfège syllables and hand signs. • **T** hums motifs and **Ss** sing with solfège and hand signs. • **T** sings phrases of other known songs that use the solfège syllables *la, so, mi, re*, and *do*; **Ss** echo-sing using solfège syllables and hand signs. ○ "Wallflowers" (phrases 1, 2, and 3) ○ "Knock the Cymbals" (whole song, phrase by phrase) ○ "Hot Cross Buns" (whole song, phrase by phrase) ○ "Rocky Mountain" (whole song, phrase by phrase) ○ "Who's That Tapping at the Window?"

CORE ACTIVITIES	
Teach a new song	"Chatter with the Angels" CSP: C • **T** sings the song. • **Ss** identify the meter and form. • **T** sings and **Ss** conduct.
Develop knowledge of music literacy concepts Internalize music through kinesthetic activities	"Rocky Mountain" CSP: F • **Ss** sing song and conduct. • **Ss** sing the song in canon after eight beats. • **Ss** sing phrase 4 and show the melodic contour with their bodies. • **Ss** sing phrase 4 and point to a representation on the board.  • **Ss** figure out the solfège syllables for the phrase without looking at the representation.
Creative movement	"Ida Red" CSP: F • **Ss** sing the song in unison. • **Ss** sing and play the game.
Practice music performance and literacy skills Reading	"Paw Paw Patch" CSP: F • **Ss** sing song and conduct. • **Ss** read the rhythm of the song from the board. 𝄞 ♫ ♫ | 𝅘𝅥𝅯𝅘𝅥𝅯♫ | ♫ ♫ | 𝅘𝅥𝅯𝅘𝅥𝅯♫ | ♫ ♫ | 𝅘𝅥𝅯𝅘𝅥𝅯♫ | ♫ 𝅘𝅥𝅯𝅘𝅥𝅯| ♫ ♩ ‖ • **T** modifies beat phrases 1 and 2. 𝄞 ♫ ♫ | 𝅘𝅥𝅯𝅘𝅥𝅯♩ | ♫ ♫ | 𝅘𝅥𝅯𝅘𝅥𝅯♩ | ♫ ♫ | 𝅘𝅥𝅯𝅘𝅥𝅯♫ | ♫ 𝅘𝅥𝅯𝅘𝅥𝅯| ♫ ♩ ‖ • **T** modifies beat 3 of phrase 3. 𝄞 ♫ ♫ | 𝅘𝅥𝅯𝅘𝅥𝅯♩ | ♫ ♫ | 𝅘𝅥𝅯𝅘𝅥𝅯♩ | ♫ ♫ | ♫ ♫ | ♫ 𝅘𝅥𝅯𝅘𝅥𝅯| ♫ ♩ ‖ • **T** modifies beat 2 of phrases 1, 2, and 4. 𝄞 ♫ ♩ | 𝅘𝅥𝅯𝅘𝅥𝅯♩ | ♫ 𝅘𝅥𝅯𝅘𝅥𝅯| 𝅘𝅥𝅯𝅘𝅥𝅯♩ | ♫ ♫ | ♫ ♫ | ♫ ♫ | ♫ ♩ ‖

	• **T** modifies beat 1 of phrases 1 and 2. • **Ss** memorize the rhythm. • **Ss** identify the new rhythm in *Rondo alla Turca* for piano by W. A. Mozart (1756–1791). • **Ss** listen to recording.
SUMMARY ACTIVITIES	
Review lesson outcomes Review the new song	"Chatter with the Angels" CSP: C

Unit 6, *do* Pentatonic, Lesson 2

Outcome	Preparation: analyzing repertoire composed of the notes of the *do* pentatonic scale Practice: writing melodies with four sixteenth notes
INTRODUCTORY ACTIVITIES	
Warm-up	• Body warm-up • Beat activity "Mexican Dance," from *Billy the Kid Suite*, by Aaron Copland (1900–1990) • Breathing: **Ss** practice blowing up a balloon and watch how air is released when deflating the balloon. • Resonance: explore a cow sound using low and high voices. Make sure **Ss** are inhaling and exhaling correctly with the support muscles. • Posture: remind **Ss** of the correct posture for singing.
Sing known songs	"Frosty Weather" CSP: A • **Ss** sing the song. • **Ss** sing the song with an ostinato:

Develop tuneful singing Tone production Diction Expression	"Button, You Must Wander" CSP: D • **Ss** sing song and conduct. • **Ss** sing song with syllables *mi-oh*. • **Ss** sing the melody from "Button, You Must Wander" to the tongue twister "Fred found Fran five fine fat fish for frying." Kodály Choral Library, *Let Us Sing Correctly*, nos. 25, 26, 27
Review known songs and melodic elements	"Dinah" CSP: D Tideo CSP: F-sharp • **Ss** sing song. • **Ss** sing with solfège syllables and hand signs, and **Ss** place notes on the tone ladder. • **T** sings phrases of "Rocky Mountain," "Bow Wow Wow," "Here Comes a Bluebird," and other known songs that use the solfège syllables *la, so, mi, re*, and *do*; **Ss** echo-sing using solfège syllables and hand signs. ○ "Wallflowers" (phrases 1, 2, and 3) ○ "Knock the Cymbals" (whole song phrase by phrase) ○ "Hot Cross Buns" (whole song phrase by phrase) ○ "Rocky Mountain" (whole song phrase by phrase) ○ "Who's That Tapping at the Window?"
CORE ACTIVITIES	
Teach a new song	"Bluebird Through My Window" CSP: A • **T** sings the song and **Ss** keep the beat. • **T** sings the song and **Ss** move into a circle. • **T** sings and **Ss** show the phrases with their bodies. • **Ss** identify the number of phrases in the song. (four) • **T** sings and demonstrates the game. • **Ss** sing with **T** and play the game. • After two or three cycles, **Ss** must sing without assistance in order to continue playing. • After two or three additional cycles, **Ss** sing with rhythm syllables in order to continue playing the game.
Develop knowledge of music literacy concepts Describe what you hear	"Rocky Mountain" CSP: D • **Ss** sing "Rocky Mountain" while **T** sings "Bluebird Through My Window." • **Ss** sing the song and conduct. • **T** reviews kinesthetic awareness activities.

	• **T** and **Ss** sing phrase 4 on neutral syllables before asking each question. • **T**: "Andy, How many different pitches did we sing?" (five) • **T**: "Andy, sing the lowest note of the phrase." (*do*) • **T**: "Andy, sing the highest note of the phrase." (*la*) • **T** sings the five different pitches in the song on "loo" (*do re mi so la*) • **T**: "Andy, sing those five pitches with solfège syllables and hand signs from the lowest to the highest pitch." (*la so mi re do*) Repeat the activity singing ascending. (*do re mi so la*) • **T**: "Andy, describe the intervals between the notes as steps or skips." • **T** guides singing as follows. **T**: "*d r*"; **Ss** respond "that's a step." **T**: "*r m*"; **Ss** respond "that's a step." **T**: "*m s*"; **Ss** respond "that's a skip." **T**: "*s l*"; **Ss** respond "that's a step." Repeat the activity descending. • **Ss** sing phrase 4 with solfège syllables and hand signs.
Creative movement	"Great Big House in New Orleans" CSP: F-sharp • **Ss** choose classroom instruments to play the ostinato as accompaniment for the song. • **Ss** may create an additional ostinato and select an unpitched instrument to use as accompaniment. • **Ss** sing and play the game.
Practice music performance and literacy skills Writing	"Paw Paw Patch" CSP: F • **Ss** sing the song. • **Ss** sing the song with rhythm syllables. • **Ss** sing the rhythm syllables of the target phrase while pointing to blank beats on the board: $\frac{2}{4}$ | ‖ • **Ss** fill in the blank beats with the correct rhythm. • **T** erases the rhythm on the board, and **Ss** complete the writing worksheets. • **Ss** create a rhythmic accompaniment using sixteenth notes to perform on rhythm instruments and a drone to play on xylophones as an accompaniment to known songs.
SUMMARY ACTIVITIES	
Review lesson outcomes Review the new song	"Bluebird Through My Window" CSP: A

Unit 6, *do* Pentatonic, Lesson 3

Outcome	Preparation: creating a visual representation of the notes of the *do* pentatonic scale Practice: improvising melodies containing rhythm patterns with four sixteenth notes
INTRODUCTORY ACTIVITIES	
Warm-up	• Body warm-up • Beat activity "Largo," from Symphony No. 9, by Antonin Dvorak (1841–1904) • Breathing: **Ss** practice blowing up a balloon and watch how air is released when deflating the balloon. • Resonance: explore a cow sound using low and high voices. Make sure **Ss** are inhaling and exhaling correctly with the support muscles. • Posture: remind **Ss** of the correct posture for singing.
Sing known songs	"Bluebird Through My Window" CSP: A • **Ss** sing the song. • **Ss** play the game.
Develop tuneful singing Tone production Diction Expression	"Ida Red" CSP: D • **Ss** sing the song. • **T** directs **Ss** to sing the song with contrasting musical expression (forte and piano, legato and staccato, etc.). • **Ss** sing the song on the word *yip*. Kodály Choral Library, *Let Us Sing Correctly*, nos. 28, 29
Review known songs and melodic elements	"Cumberland Gap" CSP: A • **Ss** sing the song and conduct. • **T** and **Ss** sing with solfège syllables and hand signs for the first three phrases. **T** guides the activity; **Ss** sing text for the last phrase. • **T** sings phrases of "Rocky Mountain," "Bow Wow Wow," "Here Comes a Bluebird," and other known songs that use the solfège syllables *la, so, mi, re*, and *do*; **Ss** echo-sing using solfège syllables and hand signs. ○ "Wallflowers" (phrases 1, 2, and 3) ○ "Knock the Cymbals" (whole song phrase by phrase) ○ "Rocky Mountain" (whole song phrase by phrase)

CORE ACTIVITIES	
Teach a new song	"Firefly" CSP: A • **Ss** keep the beat while **T** sings the song. • **Ss** identify how many "sections" are in the song. (two) • **Ss** read each section from **T's** hand signs. • **T** sings each section with words. **Ss** echo-sing.
Develop knowledge of music literacy concepts Create a visual representation of what you hear	"Rocky Mountain" CSP: D • **Ss** sing the song in canon. • **T** reviews kinesthetic and aural awareness activities. • **Ss** use manipulatives to create a visual representation of the last phrase. • **Ss** point to and sing their own representations. • **Ss** share their representations with each other (point and sing). • **Ss** use manipulatives to create a visual representation of the tone set of the last phrase showing the distance between the notes. • **Ss** point to and sing their own representations. • **Ss** share their representations with each other (point and sing). • One **S** recreates a representation on the board. • **Ss** sing phrase 4 with solfège syllables and hand signs.
Creative movement	"Bow Wow Wow" CSP: D • **T** and **Ss** sing the song. • **Ss** create a rhythmic accompaniment to play during the game. • **T** and **Ss** sing and play the game.
Practice music performance and literacy skills Improvisation	"Paw Paw Patch" CSP: F • **Ss** sing song and conduct. • **Ss** sing the song with rhythm syllables. • **Ss** read the rhythm syllables from the board. • **T** modifies phrase 1, and **Ss** read the changes. • **T** modifies other phrases of the song, for example, phrase 2, and **Ss** read the changes. **T** modifies phrase 3, and **Ss** read the changes. • **T** labels phrase 1 as a "question" and modified phrases 2, 3, and 4 as "answers." • **T** performs the question and individual **Ss** choose an answer, or create their own four-beat rhythmic patterns containing four sixteenth notes.

SUMMARY ACTIVITIES	
Review lesson outcomes Review the new song	"Firefly" CSP: A

Unit 6, *do* Pentatonic, Lesson 4

Outcome	Presentation: label the five pitches *do, re, mi, so*, and *la* as the *do* pentatonic scale, a scale made up of steps and skips
INTRODUCTORY ACTIVITIES	
Warm-up	• Body warm-up • Beat activity "Largo," from Symphony No. 9, by Antonin Dvorak (1841–1904) • Breathing: **Ss** practice blowing up a balloon and watch how air is released when deflating the balloon. • Resonance: explore a cow sound using low and high voices. Make sure **Ss** are inhaling and exhaling correctly with the support muscles. • Posture: remind **Ss** of the correct posture for singing.
Sing known songs	"Ida Red" CSP: D • **Ss** continue to keep the beat while they sing. • **Ss** sing the song with an ostinato. "Go Tell Aunt Rhody" CSP: A • **Ss** continue to keep the beat while they sing • **Ss** sing the song with an ostinato.
Develop tuneful singing Tone production Diction Expression	"Cut the Cake" CSP: A • **Ss** sing song. • **Ss** sing the song on the syllable "koo." • **Ss** sing the song in canon after four beats.
	• **Ss** isolate the second phrase and identify the solfège syllables. • Create an ascending vocalise around this motif. Kodály Choral Library, *Let Us Sing Correctly*, no. 31

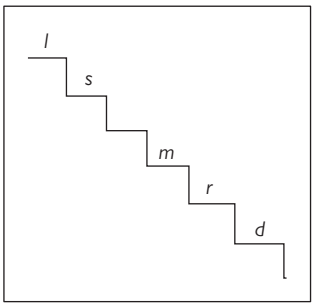
Review known songs and melodic elements	"Paw Paw Patch" or "Button, You Must Wander" CSP: D • **Ss** sing song. • **T** guides **Ss** to sing phrases 1, 3, and 4 with solfège syllables (sing phrase 2 with text). • **T** sings phrases of "Rocky Mountain," "Bow Wow Wow," "Here Comes a Bluebird," and other known songs that use the solfège syllables *la, so, mi, re*, and *do*; **Ss** echo-sing using solfège syllables and hand signs.
CORE ACTIVITIES	
Teach a new song	"Firefly" CSP: A • **Ss** keep the beat while **T** sings the song. • **Ss** identify how many "sections" are in the song. (two) • **Ss** reads each section from **T's** hand signs. • **T** sings each section with words. **Ss** echo-sing.
Presentation of music literacy concepts Describe what you hear with solfège syllables	"Rocky Mountain" CSP: F • **T** reviews kinesthetic, aural, and visual awareness activities. • **T**: "Sing the five pitches in the last phrase of 'Rocky Mountain' from the lowest to the highest." (*do, re, mi, so, la*) • **T**: "When we put these five pitches together, it is called the *do* pentatonic scale." • **T**: "We call this a *do* pentatonic scale because it starts on *do* and *penta-tonic* means 'five tones' or five notes! We can also call it a *major* pentatonic scale because the lowest note is do, and the song ["Rocky Mountain"] starts and ends on *do.* We call this note (*do*) the *tonic note* of the major pentatonic scale." • **T** sings from low to high and **Ss** echo. • **T** sings from high to low and **Ss** echo. • Individual **Ss** sing the *do* pentatonic scale up and down. • **Ss** identify the intervals on the notes of the pentatonic scale as steps or skips. • **T**: "I'm going to mix up the notes of the *do* pentatonic scale. Sing what I show." • **Ss** read the next song from **T's** hand signs.

Creative movement	"Button, You Must Wander" CSP: D • **Ss** identify the tone set of the song. • **Ss** sing the song and play the game. • **Ss** may create simple ostinati and choose instruments to accompany the song. • **Ss** continue their accompaniment into the next song.
Practice music performance and literacy skills Describe what you hear with solfège syllables	"Knock the Cymbals" CSP: D • **Ss** sing the song. • **T** reviews aural presentation. • **T** and **Ss** identify and sing other known songs built on the *do* pentatonic scale; **Ss** sing with solfège syllables and hand signs and one **S** writes the tone set on the tone ladder. ○ "Bow Wow Wow" ○ "Button, You Must Wander" ○ "Great Big House in New Orleans" ○ "Ida Red"
SUMMARY ACTIVITIES	
Review lesson outcomes Review the new song	"Firefly" CSP: A

Unit 6, *do* Pentatonic, Lesson 5

Outcome	Presentation: notating the *d* pentatonic scale, a scale made up of steps and skips
INTRODUCTORY ACTIVITIES	
Warm-up	• Body warm-up • Beat activity "Largo," from Symphony No. 9, by Antonin Dvorak (1841–1904) • Breathing: **Ss** practice blowing up a balloon and watch how air is released when deflating the balloon. • Resonance: explore a cow sound using low and high voices. Make sure **Ss** are inhaling and exhaling correctly with the support muscles. • Posture: remind **Ss** of the correct posture for singing.

Sing known songs	"Are You Sleeping?" CSP: F • **Ss** sing the song and keep the beat; they sing the song in two-part canon. "Chatter with the Angels" CSP: F • **Ss** sing the song and perform an ostinato.
Develop tuneful singing Tone production Diction Expression	"Great Big House in New Orleans" CSP: A • **Ss** sing the song. • **Ss** sing song on the syllable "koo." Kodály Choral Library, *Let Us Sing Correctly*, nos. 51, 52
Review known songs and melodic elements	"Paw Paw Patch" CSP: F • **Ss** sing song with ostinato. • **Ss** sing phrases 1, 3, and 4 with solfège syllables, reading from **T's** hand signs. • **T** sings phrases of "Rocky Mountain," "Great Big House in New Orleans," "Here Comes a Bluebird," or other known songs that use the solfège syllables *la, so, mi, re*, and *do*; **Ss** echo-sing using solfège syllables and hand signs.
CORE ACTIVITIES	
Teach a new song	"Firefly" CSP: A • **T** sings the song and accompanies on an instrument. • **T** sings and **Ss** draw the phrases in the air, and then on the board. • **Ss** label the form. (ABC) • **Ss** sing A; **T** sings B and C. • **Ss** sing A and B; **T** sings C. • **Ss** sing A, B, and C while **T** accompanies on an instrument. • **Ss** identify the solfège syllables of phrase 1 (*so mi so mi do re mi*). Use this as an ostinato for the next songs.
Develop knowledge of music literacy concepts Notate what you hear	"Rocky Mountain" CSP: D • **Ss** sing the song. • **T** reviews kinesthetic, aural, and visual awareness activities. • **T**: "When we put these five pitches together, it is called the *do* pentatonic scale." • **T**: "We call this a *do* pentatonic scale because it starts on *do* and *penta-tonic* means 'five tones' or five notes! We can also call it a *major* pentatonic scale because the lowest note is *do*, and the song ("Rocky Mountain") starts and ends on *do.* We call this note (*do*) the *tonic note* of the major pentatonic scale."

	• **T** sings from low to high and **Ss** echo. • **T** sings from high to low and **Ss** echo. • Several **Ss** sing the *do* pentatonic scale up and down. **T**: "Let's see how we can show the *do* pentatonic scale on the tone ladder and the staff."  • **T** and **Ss** identify the intervals as steps or skips. • **T** presents the rule of placement with the hand staff. • **T** presents the pattern for the *do* pentatonic scale on the staff and identifies the steps and skips. (keys without accidentals: C, F, G) • If appropriate, **T** can practice absolute pitch names with **Ss**. • **T** points to the melody of the next song on the staff; **Ss** sing.
Creative movement	"Cut the Cake" CSP: A • **Ss** sing the song. • **Ss** create ostinati to accompany the song. • **Ss** sing and play the game.
Develop knowledge of music literacy concepts Notate what you hear	"Knock the Cymbals" CSP: D • **Ss** sing the song. • **Ss** write the tone set on the board and staff. • **Ss** create ascending and descending pentatonic accompaniments on xylophones to accompany any or all of the songs.
SUMMARY ACTIVITIES	
Review lesson outcomes Review the new song	"Firefly" CSP: A

Unit 7: Teaching Quadruple Meter

Sections 1 and 2

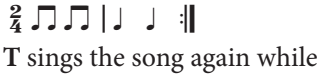
Prepare: 4/4 Practice: *do pentatonic*
Focus song: "Are You Sleeping?"

	Song Repertoire:						
	Known Songs	**Songs for Tuneful Singing**	**Songs to Review Known Rhythmic Elements**	**Songs to Prepare New Concept:** ♫	**Songs to Prepare Concept:** 4/4	**Creative Movement**	**Songs to Practice Known Concepts: *do* Pentatonic**
Lesson 1	"Tideo," "Firefly"	"Blue"	"Great Big House in New Orleans"	"Fed My Horse"	"Are You Sleeping?"	"Tideo"	"Rocky Mountain," "Knock the Cymbals," "Great Big House in New Orleans"
Lesson 2	"Dinah," "Fed My Horse"	"Bluebird Through My Window"	"Bow Wow Wow"	"Chickalalelo"	"Are You Sleeping?"	"Fed My Horse"	"Rocky Mountain"
Lesson 3	"Paw Paw Patch," "Chickalalelo"	"Button, You Must Wander"	"Here Comes a Bluebird"	"How Many Miles to Babylon?"	"Are You Sleeping?"	"Hunt the Cows"	"Rocky Mountain"
	Known Songs	**Songs for Tuneful Singing**	**Songs to Review Known Rhythmic Elements**	**Songs to Prepare Next New Concepts:** ♫	**Songs to Present Element:** 4/4 Meter	**Creative Movement**	**Songs to Present Element:** 4/4 Meter
Lesson 4	"Cumberland Gap," "How Many Miles to Babylon?"	"Chatter with the Angels"	"Great Big House in New Orleans"	"Fire in the Mountain"	"Are You Sleeping?"	"Fed My Horse"	"Button, You Must Wander," Are You Sleeping?" "Blue," "Firefly," "Bluebird Through My Window," "Chatter with the Angels," "Button, You Must Wander"
Lesson 5	"Dance Josey," "Fire in the Mountain"	"Firefly"	"Rocky Mountain"	"Oh, Fly Around"	"Are You Sleeping?"	"How Many Miles to Babylon?"	"Button, You Must Wander"

Here is a chart of the primary musical skills that are developed in the five lessons associated with teaching the concept of *quadruple meter.* Remember, in the first three lessons, students *practice* the previous musical element, in this case *do pentatonic.*

	Lesson 1	**Lesson 2**	**Lesson 3**	**Lesson 4**	**Lesson 5**
Reading	**Ss** read "Rocky Mountain" with hand signs from steps, traditional rhythm notation with solfège, and then staff notation.				**Ss** read "Are You Sleeping?" written in traditional notation with bar lines and a time signature while conducting.
Writing		**Ss** write phrase 4 of "Rocky Mountain" in rhythmic notation with solfège syllables and staff notation.			**Ss** write "Are You Sleeping?" in rhythmic notation with bar lines and a time signature in quadruple meter.
Improvisation			**T** sings a question phrase written on the board ***Ss*** sings an answer phrase with the notes *la so mi re do* that ends on *do* and is written on the board.		
Movement	"Tideo"	"Fed My Horse"	"Hunt the Cows"	"Fire in the Mountain"	"How Many Miles to Babylon?"
Listening	"Mexican Dance," from *Billy the Kid*, by Aaron Copland (1900–1990) uses the folk melody "Goodbye Old Paint"				

Unit 7, Quadruple Meter, Lesson 1

Outcome	Preparation: internalizing four beat meter through kinesthetic activities Practice: reading melodies with the *do* pentatonic scale
INTRODUCTORY ACTIVITIES	
Warm-up	• Body warm-up • Beat activity *The Thunderer*, by John Philip Sousa (1854–1932) • Breathing: **Ss** practice blowing up a balloon and watch how air is released when deflating the balloon. • Resonance: explore a cow sound using low and high voices. Make sure **Ss** are inhaling and exhaling correctly with the support muscles. • Posture: remind **Ss** of the correct posture for singing.
Sing known songs	"Tideo" CSP: F-sharp • **Ss** sing and briefly play the game. • **Ss** sing and keep the beat. "Firefly" CSP: A • **Ss** sing the song with an ostinato.
Develop tuneful singing Tone production Diction Expression	"Blue" CSP: F-sharp • **Ss** sing and perform the ostinato. • **Ss** sing the song on "koo," focusing on tone production. Kodály Choral Library, *Let Us Sing Correctly*, no. 53
Review known songs and rhythmic elements	"Great Big House in New Orleans" CSP: F-sharp • **Ss** sing song with words. • **Ss** sing with rhythm syllables and tap the beat. • **Ss** sing and conduct. • **T** sings phrases from "Dance Josey," "Tideo," "Here Comes a Bluebird," and other known songs; **Ss** echo-sing using rhythm syllables as they conduct.
CORE ACTIVITIES	
Teach a new song	"Fed My Horse" CSP: F-sharp • **T** sings the song while **Ss** move into position for the game. • **T** sings the song while **Ss** perform a simple ostinato.  • **T** sings the song again while **Ss** perform another ostinato.

	• **T** sings the song while demonstrating the game (beginning with a single circle). • **Ss** sing and play the game with **T**.
Develop knowledge of music literacy concepts Internalize music through kinesthetic activities.	"Are You Sleeping?" CSP: F • **Ss** sing the song. • **Ss** sing the song in two-part canon. • **Ss** sing the song and perform an ostinato showing the strong and weak beats (step, clap, clap, clap, or something similar). • **Ss** perform a "strong" and "weak" ostinato with a partner (pat together, snap, snap, snap). • **Ss** sing and point to a representation of the strong and weak beats on the board. • Six to eight individual **Ss** come to the board to tap the representation while the class sings and points.
Creative movement	"Tideo" CSP: F-sharp • **T** directs part of the class to continue the ostinato while the remainder sing the song. Switch. • **Ss** choose instruments and create an accompaniment for the song. • **Ss** sing and play the game.
Practice music performance and literacy skills Reading	"Rocky Mountain" CSP: F • **Ss** sing the song. • **Ss** sing song with rhythm syllables and conducting. • **Ss** sing the song with solfège syllables and hand signs. • **Ss** read from traditional rhythmic notation and hand signs. • **Ss** read from staff notation with solfège syllables and hand signs. • **Ss** place tone set on the staff. **Ss** read with letter names. • **T** points to notes on the staff and **Ss** read the "Largo" theme from the *New World Symphony* by Dvorak. • **T** plays a recording of the "Largo" of the *New World Symphony* by Dvorak. **Ss** identify the melody and sing quietly with solfège syllables and hand signs as they listen.
SUMMARY ACTIVITIES	
Review lesson outcomes Review the new song	"Fed My Horse" CSP: A

Unit 7, Quadruple Meter, Lesson 2

Outcome	Preparation: analyzing repertoire composed in quadruple meter Practice: writing melodies with the *do* pentatonic scale
INTRODUCTORY ACTIVITIES	
Warm-up	• Body warm-up • Beat activity "Mexican Dance," from *Billy the Kid Suite*, by Aaron Copland (1900–1990) • Breathing: **Ss** practice blowing up a balloon and watch how air is released when deflating the balloon. • Resonance: explore a cow sound using low and high voices. Make sure **Ss** are inhaling and exhaling correctly with the support muscles. • Posture: remind **Ss** of the correct posture for singing.
Sing known songs	"Dinah" CSP: D • **Ss** sing the song. • **Ss** sing the song with an ostinato. "Fed My Horse" CSP: F-sharp • **T** directs part of the class to continue "Dinah" while the remainder sing "Fed My Horse." Switch.
Develop tuneful singing Tone production Diction Expression	"Bluebird Through My Window" CSP: A • **Ss** sing the song. • **Ss** sing the song with the syllables *mi* and *koo*. Kodály Choral Library, *Let Us Sing Correctly*, no. 54
Review known songs and rhythmic elements	"Bow Wow Wow" CSP: D • **Ss** sing the song and keep the beat. • **Ss** sing with rhythm syllables and keep the beat. • **T** sings phrases from "Dance Josey," "Tideo," "Here Comes a Bluebird," and other known songs; **Ss** echo-sing using rhythm syllables as they tap the beat.
CORE ACTIVITIES	
Teach a new song	"Chickalalelo" CSP: F • **T** performs the song, with all verses, and accompanies on an instrument. • **T** performs the song again and **Ss** sing all of the "chickalalelos."

Develop knowledge of music literacy concepts Describe what you hear	"Are You Sleeping?" CSP: F • **Ss** sing the song in canon. **T** accompanies with a rhythmic ostinato that emphasizes the accent on beat 1 of four beats. • **T** reviews kinesthetic awareness activities. • **T** and **Ss** sing phrase 1 and keep the beat before asking each question: • **T**: "Andy, how many beats did we keep?" (eight) • **T**: "Andy, do all of the beats feel the same?" (no, some are stronger) • **T**: "Andy, which beats feel stronger?" (beats 1 and 5) • **T**: "Andy, if beats 1 and 5 are strong, then the other beats are _____." (weak) • **T**: "Let's sing again and clap the strong beats and quietly tap the weak beats with our fingers on our knees."
Creative movement	"Fed My Horse" CSP: A • **Ss** sing song. • **Ss** choose classroom instruments to play the ostinato as accompaniment for the song. • **Ss** may create an additional ostinato and select an unpitched instrument to use as accompaniment. • **Ss** sing and play the game. • **Ss** continue their accompaniment into the next song.
Practice music performance and literacy skills Writing	"Rocky Mountain" CSP: D • **Ss** sing the song. • **Ss** sing song with solfège syllables and hand signs. • **Ss** write the tone set of the song on the tone ladder. • **Ss** write the notes of the tone set on the staff. • **Ss** sing "Rocky Mountain" with solfège syllables and point to the notes on the staff. • **Ss** write the last phrase of "Rocky Mountain" on the staff. • Repeat that activity with "Great Big House in New Orleans," "Button, You Must Wander," "Dinah," and other known *do* pentatonic songs.
SUMMARY ACTIVITIES	
Review lesson outcomes Review the new song	"Chickalalelo" CSP: F

Unit 7, Quadruple Meter, Lesson 3

Outcome	Preparation: creating a visual representation of quadruple meter Practice: improvising melodies with the *do* pentatonic scale
INTRODUCTORY ACTIVITIES	
Warm-up	• Body warm-up • Beat activity "Mexican Dance," from *Billy the Kid Suite*, by Aaron Copland (1900–1990) • Breathing: **Ss** practice blowing up a balloon and watch how air is released when deflating the balloon. • Resonance: explore a cow sound using low and high voices. Make sure **Ss** are inhaling and exhaling correctly with the support muscles. • Posture: remind **Ss** of the correct posture for singing.
Sing known songs	"Paw Paw Patch" CSP: F • **Ss** sing the song. • **Ss** sing the song with an ostinato. "Chickalalelo" CSP: D • **Ss** sing the song with an ostinato. • **Ss** sing the song with a simple bordun (D and A) on a pitched instrument.
Develop tuneful singing Tone production Diction Expression	"Button, You Must Wander" CSP: D • **Ss** sing the song. • **Ss** sing and follow the musical expressions in **T's** conducting (crescendo and decrescendo, accelerando and ritardando, legato and staccato, etc.). • **Ss** sing using the syllables *mi-oh*. Kodály Choral Library, *Let Us Sing Correctly*, nos. 6 and 7
Review known songs and rhythmic elements	"Here Comes a Bluebird" CSP: A • **T** directs part of the class to continue "Button, You Must Wander" while the remainder sing "Here Comes a Bluebird." Switch. • **Ss** sing both songs with rhythm syllables while patting the beat. • **T** sings phrases from "Dance Josey," "Tideo," "Here Comes a Bluebird," and other known songs; **Ss** echo-sing using rhythm syllables as they tap the beat.
CORE ACTIVITIES	
Teach a new song	"How Many Miles to Babylon?" CSP: F-sharp • **T** sings the song while **Ss** keep the beat. • **T**: "Listen to the words of the song and tell me if it should be sung by one person or more than one person."

	• **T** sings the song and **Ss** identify the "calls" and the "responses." • **T** sings the song and demonstrates the game. • After every repetition of the game, **Ss** must sing an additional response.
Develop knowledge of music literacy concepts Create a representation of what you hear	"Are You Sleeping?" CSP: F • **Ss** sing the song in canon. • **T** reviews kinesthetic and aural awareness activities. • **T** sings the target phrase with a neutral syllable and asks **Ss** to create a visual representation of the strong and weak beats of the target phrase. • **Ss** pick up manipulatives to create their representations. • **Ss** share their representations with each other. • **T** invites one **S** to the board to share a representation with the class. If necessary, corrections to the representation can be made by reviewing the aural awareness questions. • **Ss** sing the first phrase of "Are You Sleeping?" with a neutral syllable and point to the representation on board. • **T** reveals the beat pattern of the whole song on the board. • **Ss** point to the beats and sing the song with rhythm syllables while **T** writes in the rhythm on top of the representation. • **Ss** perform the rhythm from the board and sing the next song.
Creative movement	"Hunt the Cows" CSP: A • **Ss** sing and play the game.
Practice music performance and literacy skills Improvisation	"Rocky Mountain" CSP: D • **Ss** sing the song. • **Ss** read the song from standard rhythmic notation and solfège syllables. • **T** isolates phrase 3 and modifies it to end on *so* and **Ss** sing with solfège syllables. • **Ss** sing this phrase as a "question" and **T** sings an "answer" from known song material and notates it on the staff. • **Ss** repeat, and each time **T** answers with a variation of the question, though always ending on *do*. **T** writes the questions on the board. • **T** sings the questions and selects individual **Ss** to choose an answer. • **Ss** may also improvise their own answers using pitches from the *do* pentatonic scale.
SUMMARY ACTIVITIES	
Review lesson outcomes Review the new song	"How Many Miles to Babylon?" CSP: F-sharp

Unit 7, Quadruple Meter, Lesson 4

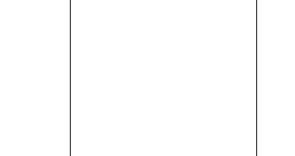
Outcome	Presentation: label the metric pattern of one strong beat followed by three weak beats as quadruple meter
INTRODUCTORY ACTIVITIES	
Warm-up	• Body warm-up • Beat activity "Mexican Dance," from *Billy the Kid Suite*, by Aaron Copland (1900–1990) • Breathing: **Ss** practice blowing up a balloon and watch how air is released when deflating the balloon. • Resonance: explore a cow sound using low and high voices. Make sure **Ss** are inhaling and exhaling correctly with the support muscles. • Posture: remind **Ss** of the correct posture for singing.
Sing known songs	"Cumberland Gap" CSP: A • **Ss** sing the song and keep the beat. "How Many Miles to Babylon?" CSP: A • **T** sings the "calls" and **Ss** sing the "responses." • **Ss** sing the song with a simple ostinato (they may choose instruments to perform it).
Develop tuneful singing Tone production Diction Expression	"Chatter with the Angels" CSP: F • **Ss** sing the song and keep the beat. • Pretend you're falling off a cliff and say "aaaahhhhhhhhh!" • **T** throws a ball from one **S** to another and **Ss** have to follow the movement of the ball with their voices. • **Ss** sing the song again. Kodály Choral Library, *Let Us Sing Correctly*, no. 16
Review known songs and rhythmic elements	"Great Big House in New Orleans" CSP: F-sharp • **Ss** sing song. • **Ss** sing song with rhythm syllables. • **T** sings phrases on a neutral syllable; **Ss** echo-sing with rhythm syllables. Perform the same activity with "Dinah," "Paw Paw Patch," and "Chatter with the Angels."
CORE ACTIVITIES	
Teach a new song	"Fire in the Mountain" CSP: A • **T** sings the song while **Ss** keep the beat. • **T** sings the song while **Ss** trace the phrases in the air.

	• **Ss** identify the number of phrases. (four) • Two or three **Ss** trace the phrases on the board while **T** sings. • **T** sings the song, pausing after each phrase for **Ss** to label the form. (ABA'B) • **Ss** sing the A phrases and **T** sings the B phrases. Switch. • **Ss** sing the song.
Presentation of music concepts Describe what you hear with rhythm or solfège syllables	"Are You Sleeping?" CSP: F • **Ss** sing the song in canon. • **T** reviews kinesthetic, aural, and visual awareness activities. • **T**: "In music, we call the strong beats accents. We can show accents by conducting." • **T** sings and demonstrates a four-beat conducting pattern. **Ss** copy. • **T**: "Our pattern of strong and weak beats is in groups of four: *strong-weak-weak-weak* . . . one, two, three, four; so we can call this 'four-beat meter' or 'quadruple meter.'" • **T** shows **Ss** how to conduct in quadruple meter. **Ss** sing with rhythm syllables and conduct the song. • **Ss** sing the song with text and conduct the song.
Creative movement	"Fed My Horse" CSP: F • **Ss** sing and **T** demonstrates the game. • **Ss** sing and play the game. • **Ss** continue the beat of the drum into the next song.
Presentation of music skills Describe what you hear with rhythm or solfège syllables	"Button, You Must Wander" CSP: F • **Ss** sing the song and show the strong and weak beats on their bodies. • **T** reviews aural presentation. • **Ss** sing song and conduct. • **Ss** identify other known songs that may be in quadruple meter and conduct. ○ "Firefly"
SUMMARY ACTIVITIES	
Review lesson outcomes Review the new song	"Fire in the Mountain" CSP: F-sharp

Unit 7, Quadruple Meter, Lesson 5

Outcome	Presentation: notation of $\frac{4}{4}$ meter
INTRODUCTORY ACTIVITIES	
Warm-up	• Body warm-up • Beat activity

	"Mexican Dance," from *Billy the Kid Suite*, by Aaron Copland (1900–1990) • Breathing: **Ss** practice blowing up a balloon and watch how air is released when deflating the balloon. • Resonance: explore a cow sound using low and high voices. Make sure **Ss** are inhaling and exhaling correctly with the support muscles. • Posture: remind **Ss** of the correct posture for singing.
Sing known songs	"Dance Josey" CSP: F • **Ss** sing the song and keep the beat; **Ss** continue the beat into the next song. "Fire in the Mountain" CSP: A • **Ss** sing the song. • **Ss** sing the song with a simple ostinato (they may choose instruments to perform it):
Develop tuneful singing Tone production Diction Expression	"Firefly" CSP: A • **Ss** sing the song and keep the beat. • **Ss** sing the song on the syllable "koo." • **Ss** sing the song with solfège syllables reading from **T's** hand signs. • **Ss** sing the song in canon after eight beats. Kodály Choral Library, *Let Us Sing Correctly*, no. 24
Review known songs and rhythmic elements	"Rocky Mountain" CSP: D • **Ss** sing the song. • **Ss** sing with rhythm syllables and conduct. • **T** sings phrases from "Dance Josey," "Tideo," "Here Comes a Bluebird," and other known songs; **Ss** echo-sing using rhythm syllables as they tap the beat.
CORE ACTIVITIES	
Teach a new song	"Oh, Fly Around" CSP: D • **T** sings the song while **Ss** keep the beat. • **T** performs the song, accompanying on an instrument. • **T** sings while **Ss** show the phrases. • **T** adds a simple ostinato. • **Ss** continue the ostinato and sing the song.
Presentation of music concepts Notate what you hear	"Are You Sleeping?" CSP: F • **Ss** sing the song in canon. • **T** reviews awareness activities and aural presentation. • **T**: "In music, we call the strong beats accents. We can show accents by conducting." • **T** sings and conducts a quadruple pattern; **Ss** copy.

	• **T**: "Our pattern of strong and weak beats is in groups of four: *strong-weak-weak-weak* . . . one, two, three, four; so we can call this 'four beat meter' or 'quadruple meter.'" • **T**: "To write a song in four beat meter, we need to add bar lines. We'll place our bar lines at the end of each group of four beats: 'strong, weak, weak, weak, bar line.'" • **T** adds bar lines to the rhythm on the board:  • **T**: "To show that it is the end of the song, we put a double bar line." • **T** adds the double bar line to the end of the song. • **T**: "To show how many beats and the value in each measure and the length of each beat, we need to add a 'time signature' to the beginning." **T** adds a • **Ss** sing and conduct the song. • **Ss** continue conducting while **T** sings the next song.
Creative movement	"How Many Miles to Babylon?" CSP: A • **T** and **Ss** review the song and the rules of the game. • **Ss** sing and play the game. • **Ss** choose instruments and create an ostinato to accompany the song.
Presentation of music skills Notate what you hear	"Button, You Must Wander" CSP: D • **Ss** sing the song. • **T**: "How do we show strong and weak beats when we write?" (bar lines) • **T** reviews presentation of notation. • **T** presents the notation of "Firefly" without bar lines and time signature. • **Ss** sing with rhythm syllables and conduct. • **Ss** add in the bar lines, double bar lines, and time signature. • **T** connects new learning to other related songs: ○ "Chatter with the Angels"
SUMMARY ACTIVITIES	
Review lesson outcomes Review the new song	"Oh, Fly Around" CSP: A

Chapter 6

Assessment and Evaluation

The purpose of assessment in the classroom is to evaluate the work of both students and teacher. This chapter contains examples of assessments for evaluating each musical concept and element taught in second grade. By assessing a student's skill development and the teacher's classroom teaching, we can develop strategies to improve music learning and teaching. Effective assessments lead to development of a more effective music program.

There are five steps to developing assessment rubrics in the second grade classroom:

1. Decide on the areas of assessment.
2. Determine the activities you will use to assess these areas.
3. Create assessment rubrics for each area.
4. Create a class profile that summarizes the children's scores.
5. Have the teacher review the results of assessments and decide how to modify the teaching to help students develop their knowledge of music.

For a more comprehensive view of assessment, consult *Kodály Today*.

We have included assessment rubric samples for units two through six for grade two. The assessments for each unit cover singing, reading, writing, and improvisation. The teacher can select some or all of the assessment activities for the unit being taught.

Grade 2 Assessments

Assessments for *do*

Tuneful singing assessment for do is for a student's singing of "Bow Wow Wow" (see Table 6.1).

Table 6.1 Tuneful Singing Assessment for *do*

Student Name: _____	**Date:** _____	**Class:** _____
Criteria	**Levels**	**Comments**
Student sings the text of "Bow Wow Wow" with accurate intonation, pure vowel sounds, clear pronunciation, and tall, balanced posture, giving a musically sensitive performance that shows evidence of excellent vocal technique.	**Advanced 4**	
Student sings the text of "Bow Wow Wow" with mostly accurate intonation, primarily pure vowel sounds, some use of clear pronunciation, and balanced posture, giving an overall musical performance.	**Proficient 3**	
Student sings the text of "Bow Wow Wow" with some accurate intonation, few pure vowel sounds, unclear pronunciation, and generally poor posture, giving a performance that lacks musicality.	**Basic 2**	
Student sings the text of "Bow Wow Wow" without accurate intonation, pure vowel sounds, clear pronunciation, or tall posture, giving a performance that lacks musicality and shows evidence of poor vocal technique.	**Emerging 1**	

Reading assessment is for a student's reading of a four-beat melodic motive that includes *do* (Table 6.2).

Table 6.2 Reading Assessment for *do*

Student Name: _____	**Date:** _____	**Class:** _____
Criteria	**Levels**	**Comments**
Student reads the third phrase of "Bow Wow Wow" with solfège syllables and hand signs from the staff or traditional notation, making no errors.	**Advanced 4**	
Student reads the third phrase of "Bow Wow Wow" with solfège syllables and hand signs from the staff or traditional notation, making only a few errors that do not detract from the performance.	**Proficient 3**	
Student reads the third phrase of "Bow Wow Wow" with solfège syllables and hand signs from the staff or traditional notation, making errors that detract from the performance.	**Basic 2**	
Student does not read the third phrase of "Bow Wow Wow" with solfège syllables and hand signs from the staff or traditional notation.	**Emerging 1**	

Writing assessment is for a student's writing of a four-beat melodic motive with traditional notation that includes *do* (Table 6.3).

Table 6.3 Writing Assessment for *do*

Student Name: _____	**Date:** _____	**Class:** _____
Criteria	**Levels**	**Comments**
Student writes a four-beat melodic motif with solfège syllables underneath the traditional notation of the third phrase of "Bow Wow Wow," making no errors.	**Advanced 4**	

(*Continued*)

Table 6.3 (continued)

Student Name: _____	**Date:** _____	**Class:** _____
Student writes a four-beat melodic motif with solfège syllables underneath the traditional notation of the third phrase of "Bow Wow Wow," making only a few errors that do not detract from the writing activity.	**Proficient 3**	
Student writes a four-beat melodic motif with solfège syllables underneath the traditional notation of the third phrase of "Bow Wow Wow," making errors that detract from the writing activity.	**Basic 2**	
Student does not write a four-beat melodic motif with solfège syllables underneath the traditional notation of the third phrase of "Bow Wow Wow."	**Emerging 1**	

Improvisation assessment is for a student's improvising of a four-beat melodic motive with solfège syllables that includes *do* (Table 6.4).

Table 6.4 Improvisation Assessment for *do*

Student Name: _____	**Date:** _____	**Class:** _____
Criteria	**Levels**	**Comments**
Student improvises a four-beat melodic motif with solfège syllables that includes *do*, making no errors.	**Advanced 4**	
Student improvises a four-beat melodic motif with solfège syllables that includes *do*, making only a few errors that not detract from the performance.	**Proficient 3**	
Student improvises a four-beat melodic motif with solfège syllables that includes *do*, making errors that detract from the performance.	**Basic 2**	

(*Continued*)

Table 6.4 (continued)

Student Name: _____	**Date:** _____	**Class:** _____
Student does not improvise a four-beat melodic motif with solfège syllables that includes *do*.	**Emerging 1**	

Assessments for Half Note

In *tuneful singing assessment*, a student sings "Here Comes a Bluebird" using half notes (Table 6.5).

Table 6.5 Tuneful Singing Assessment for Half Note

Student Name: _____	**Date:** _____	**Class:** _____
Criteria	**Levels**	**Comments**
Student sings the text of "Here Comes a Bluebird" with accurate intonation, pure vowel sounds, clear pronunciation, and tall, balanced posture, giving a musically sensitive performance that shows evidence of excellent vocal technique.	**Advanced 4**	
Student sings the text of "Here Comes a Bluebird" with mostly accurate intonation, primarily pure vowel sounds, some use of clear pronunciation, and balanced posture, giving an overall musical performance.	**Proficient 3**	
Student sings the text of "Here Comes a Bluebird" with some accurate intonation, few pure vowel sounds, unclear pronunciation, and generally poor posture, giving a performance that lacks musicality.	**Basic 2**	
Student sings the text of "Here Comes a Bluebird" without accurate intonation, pure vowel sounds, clear pronunciation, or tall posture, giving a performance that lacks musicality and shows evidence of poor vocal technique.	**Emerging 1**	

In *reading assessment*, a student reads an eight-beat rhythm pattern that includes a half note (Table 6.6).

Table 6.6 Reading Assessment for Half Note

Student Name: _____	**Date:** _____	**Class:** _____
Criteria	**Levels**	**Comments**
Student reads the second phrase of "Here Comes a Bluebird" from traditional notation, speaking and clapping rhythm syllables, making no errors.	**Advanced** **4**	
Student reads the second phrase of "Here Comes a Bluebird" from traditional notation, speaking and clapping rhythm syllables, making only a few errors that do not detract from the performance.	**Proficient** **3**	
Student reads the second phrase of "Here Comes a Bluebird" from traditional notation, speaking and clapping rhythm syllables, making errors that detract from the performance.	**Basic** **2**	
Student does not read and clap the rhythm of "Here Comes a Bluebird."	**Emerging** **1**	

In *writing assessment*, a student writes an eight-beat rhythm pattern with traditional notation that includes a half note (Table 6.7).

Table 6.7 Writing Assessment for Half Note

Student Name: _____	**Date:** _____	**Class:** _____
Criteria	**Levels**	**Comments**
Student writes an eight-beat rhythm pattern with traditional notation of the second phrase of "Here Comes a Bluebird," making no errors.	**Advanced** **4**	
Student writes an eight-beat rhythm pattern with traditional notation of the second phrase of "Here Comes a Bluebird," making only a few errors that do not detract from the writing activity.	**Proficient** **3**	

(*Continued*)

Table 6.7 (continued)

Student Name: _____	**Date:** _____	**Class:** _____
Student writes an eight-beat rhythm pattern with traditional notation of the second phrase of "Here Comes a Bluebird," making errors that detract from the writing activity.	**Basic** **2**	
Student does not write an eight-beat rhythm pattern with traditional notation of the second phrase of "Here Comes a Bluebird."	**Emerging** **1**	

In *improvisation assessment*, a student improvises an eight-beat rhythm pattern that includes a half note (Table 6.8).

Table 6.8 Improvisation Assessment for Half Note

Student Name: _____	**Date:** _____	**Class:** _____
Criteria	**Levels**	**Comments**
Student improvises an eight-beat rhythm pattern that includes a half note on rhythm syllables, making no errors.	**Advanced** **4**	
Student improvises an eight-beat rhythm pattern that contains a half note on rhythm syllables, making only a few errors that do not detract from performance.	**Proficient** **3**	
Student improvises an eight-beat rhythm pattern that contains a half note on rhythm syllables, making errors that detract from the overall performance.	**Basic** **2**	
Student does not improvise an eight-beat rhythm pattern that contains a half note.	**Emerging** **1**	

Assessment for *re*

In *re tuneful singing assessment*, a student sings "Hot Cross Buns" (Table 6.9).

Table 6.9 Tuneful Singing Assessment for *re*

Student Name: _____	**Date:** _____	**Class:** _____
Criteria	**Levels**	**Comments**
Student sings the text of "Hot Cross Buns" with accurate intonation, pure vowel sounds, clear pronunciation, and tall, balanced posture, giving a musically sensitive performance that shows evidence of excellent vocal technique.	**Advanced** **4**	
Student sings the text of "Hot Cross Buns" with mostly accurate intonation, primarily pure vowel sounds, some use of clear pronunciation, and tall, balanced posture, giving an overall musical performance.	**Proficient** **3**	
Student sings the text of "Hot Cross Buns" with some accurate intonation, few pure vowel sounds, unclear pronunciation, and generally poor posture, giving a performance that lacks musicality.	**Basic** **2**	
Student sings the text of "Hot Cross Buns" without accurate intonation, pure vowel sounds, clear pronunciation, or tall posture, giving a performance that lacks musicality and shows evidence of poor vocal technique.	**Emerging** **1**	

In *reading assessment*, a student reads a four-beat melodic motif that includes *re* (Table 6.10).

Table 6.10 Reading Assessment for *re*

Student Name: _____	**Date:** _____	**Class:** _____
Criteria	**Levels**	**Comments**
Student reads the first phrase of "Hot Cross Buns" with solfège syllables and hand signs from the staff or traditional notation, making no errors.	**Advanced** **4**	

(*Continued*)

Table 6.10 (continued)

Student Name: _____	**Date:** _____	**Class:** _____
Student reads the first phrase of "Hot Cross Buns" with solfège syllables and hand signs from the staff or traditional notation, making only a few errors that do not detract from the performance.	**Proficient** **3**	
Student reads the first phrase of "Hot Cross Buns" with solfège syllables and hand signs from the staff or traditional notation, making errors that detract from the performance.	**Basic** **2**	
Student does not read the first phrase of "Hot Cross Buns" with solfège syllables and hand signs from the staff or traditional notation.	**Emerging** **1**	

In *writing assessment*, a student writes a four-beat melodic motif with traditional notation that includes *re* (Table 6.11).

Table 6.11 Writing Assessment for *re*

Student Name: _____	**Date:** _____	**Class:** _____
Criteria	**Levels**	**Comments**
Student writes a four-beat melodic motif with solfège syllables underneath the traditional notation of the first phrase of "Hot Cross Buns," making no errors.	**Advanced** **4**	
Student writes a four-beat melodic motif with solfège syllables underneath the traditional notation of the first phrase of "Hot Cross Buns," making only a few errors that do not detract from the writing activity.	**Proficient** **3**	

(*Continued*)

Table 6.11 (continued)

Student Name: _____	**Date:** _____	**Class:** _____
Student writes a four-beat melodic motif with solfège syllables underneath the traditional notation of the first phrase of "Hot Cross Buns," making errors that detract from the writing activity.	**Basic** **2**	
Student does not write a four-beat melodic motif with solfège syllables underneath the traditional notation of the first phrase of "Hot Cross Buns."	**Emerging** **1**	

In *improvisation assessment*, a student improvises a four-beat melodic motif with solfège syllables that includes *re* (Table 6.12).

Table 6.12 Improvisation Assessment for *re*

Student Name: _____	**Date:** _____	**Class:** _____
Criteria	**Levels**	**Comments**
Student improvises a four-beat melodic motif with solfège syllables that includes *re*, making no errors.	**Advanced** **4**	
Student improvises a four-beat melodic motif with solfège syllables that includes *re*, making only a few errors that do not detract from the performance.	**Proficient** **3**	
Student improvises a four-beat melodic motif with solfège syllables that includes *re*, making errors that detract from the performance.	**Basic** **2**	
Student does not improvise a four-beat melodic motif with solfège syllables that includes *re*.	**Emerging** **1**	

Assessments for Sixteenth Notes

In *tuneful singing assessment*, a student sings "Paw Paw Patch" (Table 6.13).

Table 6.13 Tuneful Singing Assessment for Sixteenth Notes

Student Name: _____	**Date:** _____	**Class:** _____
Criteria	**Levels**	**Comments**
Student sings the text of "Paw Paw Patch" with accurate intonation, pure vowel sounds, and tall, balanced posture, giving a musically sensitive performance that shows evidence of excellent vocal technique.	**Advanced 4**	
Student sings the text of "Paw Paw Patch" with mostly accurate intonation, primarily pure vowel sounds, and balanced posture, giving an overall musical performance.	**Proficient 3**	
Student sings the text of "Paw Paw Patch" with some accurate intonation, few pure vowel sounds, and generally poor posture, giving a performance that lacks musicality.	**Basic 2**	
Student sings the text of "Paw Paw Patch" without accurate intonation, pure vowel sounds, or tall posture, giving a performance that lacks musicality and shows evidence of poor vocal technique.	**Emerging 1**	

In *reading assessment*, a student reads a four-beat rhythm pattern that includes four sixteenth notes (Table 6.14).

Table 6.14 Reading Assessment for Sixteenth Notes

Student Name: _____	**Date:** _____	**Class:** _____
Criteria	**Levels**	**Comments**
Student reads the first phrase of "Paw Paw Patch" from traditional notation, speaking and clapping rhythm syllables, making no errors.	**Advanced 4**	
Student reads the first phrase of "Paw Paw Patch" from traditional notation, speaking and clapping rhythm syllables, making only a few errors that do not detract from the performance.	**Proficient 3**	

(*Continued*)

Table 6.14 (continued)

Student Name: _____	**Date: _____**	**Class: _____**
Student reads the first phrase of "Paw Paw Patch" from traditional notation, speaking and clapping rhythm syllables, making errors that detract from the performance.	**Basic 2**	
Student does not read and clap the rhythm of the first phrase of "Paw Paw Patch."	**Emerging 1**	

In *writing assessment*, a student writes a four-beat rhythm pattern that includes four sixteenth notes (Table 6.15).

Table 6.15 Writing Assessment for Sixteenth Notes

Student Name: _____	**Date: _____**	**Class: _____**
Criteria	**Levels**	**Comments**
Student writes a four-beat rhythm pattern with traditional notation of the first phrase of "Paw Paw Patch," making no errors.	**Advanced 4**	
Student writes a four-beat rhythm pattern with traditional notation of the first phrase of "Paw Paw Patch," making only a few errors that do not detract from the writing activity.	**Proficient 3**	
Student writes a four-beat rhythm pattern with traditional notation of the first phrase of "Paw Paw Patch," making errors that detract from the writing activity.	**Basic 2**	
Student does not write a four-beat rhythm pattern with traditional notation of the first phrase of "Paw Paw Patch."	**Emerging 1**	

In *improvisation assessment*, a student improvises a four-beat rhythm pattern that includes four sixteenth notes (Table 6.16).

Table 6.16 Improvisation Assessment for Sixteenth Notes

Student Name: _____	**Date:** _____	**Class:** _____
Criteria	**Levels**	**Comments**
Student improvises a four-beat rhythm pattern that includes four sixteenth notes on rhythm syllables, making no errors.	**Advanced 4**	
Student creates a four-beat rhythm pattern that includes four sixteenth notes on rhythm syllables, making only a few errors that do not detract from performance.	**Proficient 3**	
Student creates a four-beat rhythm pattern that includes four sixteenth notes on rhythm syllables, making errors that detract from the performance.	**Basic 2**	
Student does not create a four-beat rhythm pattern that includes four sixteenth notes.	**Emerging 1**	

Assessment for Major Pentatonic

In *tuneful singing assessment*, a student sings "Rocky Mountain" (Table 6.17).

Table 6.17 Tuneful Singing Assessment for Major Pentatonic

Student Name: _____	**Date:** _____	**Class:** _____
Criteria	**Levels**	**Comments**
Student sings the text of "Rocky Mountain" with accurate intonation, pure vowel sounds, clear pronunciation, and tall, balanced posture, giving a musically sensitive performance that shows evidence of excellent vocal technique.	**Advanced 4**	
Student sings the text of "Rocky Mountain" with mostly accurate intonation, primarily pure vowel sounds, some use of clear pronunciation, and balanced posture, giving an overall musical performance.	**Proficient 3**	

(*Continued*)

Table 6.17 (continued)

Student Name: _____	**Date:** _____	**Class:** _____
Student sings the text of "Rocky Mountain" with some accurate intonation, few pure vowel sounds, unclear pronunciation, and generally poor posture, giving a performance that lacks musicality.	**Basic** **2**	
Student sings the text of "Rocky Mountain" without accurate intonation, pure vowel sounds, clear pronunciation, or tall posture, giving a performance that lacks musicality and shows evidence of poor vocal technique.	**Emerging** **1**	

In *reading assessment*, a student reads a four-beat melodic motif that derives from the major pentatonic scale (Table 6.18).

Table 6.18 Reading Assessment for Major Pentatonic

Student Name: _____	**Date:** _____	**Class:** _____
Criteria	**Levels**	**Comments**
Student reads the last phrase of "Rocky Mountain" with solfège syllables and hand signs from the staff or traditional notation, making no errors.	**Advanced** **4**	
Student reads the last phrase of "Rocky Mountain" with solfège syllables and hand signs from the staff or traditional notation, making only a few errors that do not detract from the performance.	**Proficient** **3**	
Student reads the last phrase of "Rocky Mountain" with solfège syllables and hand signs from the staff or traditional notation, making errors that detract from the performance.	**Basic** **2**	
Student does not read the last phrase of "Rocky Mountain" with solfège syllables and hand signs from the staff or traditional notation.	**Emerging** **1**	

In *writing assessment*, a student writes a four-beat melodic motif that derives from the major pentatonic scale (Table 6.19).

Table 6.19 Writing Assessment for Major Pentatonic

Student Name: _____	**Date:** _____	**Class:** _____
Criteria	**Levels**	**Comments**
Student writes a four-beat melodic motif with solfège syllables underneath the traditional notation of the last phrase of "Rocky Mountain," making no errors.	**Advanced** **4**	
Student writes a four-beat melodic motif with solfège syllables underneath the traditional notation of the last phrase of "Rocky Mountain," making only a few errors that do not detract from the writing activity.	**Proficient** **3**	
Student writes a four-beat melodic motif with solfège syllables underneath the traditional notation of the last phrase of "Rocky Mountain," making errors that detract from the writing activity.	**Basic** **2**	
Student does not write a four-beat melodic motif with solfège syllables underneath the traditional notation of the last phrase of "Rocky Mountain."	**Emerging** **1**	

In *improvisation assessment*, a student improvises a four-beat melodic motif that derives from the major pentatonic scale (Table 6.20).

Table 6.20 Improvisation Assessment for Major Pentatonic

Student Name: _____	**Date:** _____	**Class:** _____
Criteria	**Levels**	**Comments**
Student improvises a four-beat melodic motif with solfège syllables that derives from the major pentatonic scale, making no errors.	**Advanced** **4**	

(*Continued*)

Table 6.20 (continued)

Student Name: _____	**Date:** _____	**Class:** _____
Student improvises a four-beat melodic motif with solfège syllables that derives from the major pentatonic scale, making only a few errors that do not detract from the performance.	**Proficient** **3**	
Student improvises a four-beat melodic motif with solfège syllables that derives from the major pentatonic scale, making errors that detract from the performance.	**Basic** **2**	
Student does not improvise a four-beat melodic motif with solfège syllables that derives from the major pentatonic scale.	**Emerging** **1**	

Assessments for Quadruple Meter

In *tuneful singing assessment*, a student sings "Are You Sleeping?" (Table 6.21).

Table 6.21 Tuneful Singing Assessment for Quadruple Meter

Student Name: _____	**Date:** _____	**Class:** _____
Criteria	**Levels**	**Comments**
Student sings the text of "Are You Sleeping?" with accurate intonation, pure vowel sounds, clear pronunciation, and tall, balanced posture, giving a musically sensitive performance that shows evidence of excellent vocal technique.	**Advanced** **4**	
Student sings the text of "Are You Sleeping?" with mostly accurate intonation, primarily pure vowel sounds, some use of clear pronunciation, and balanced posture, giving an overall musical performance.	**Proficient** **3**	

(*Continued*)

Table 6.21 (continued)

Student Name: _____	**Date:** _____	**Class:** _____
Student sings the text of "Are You Sleeping?" with some accurate intonation, few pure vowel sounds, unclear pronunciation, and generally poor posture, giving a performance that lacks musicality.	**Basic** **2**	
Student sings the text of "Are You Sleeping?" without accurate intonation, pure vowel sounds, clear pronunciation, or tall posture, giving a performance that lacks musicality and shows evidence of poor vocal technique.	**Emerging** **1**	

In *reading assessment*, a student reads a four-beat rhythm pattern in quadruple meter (Table 6.22).

Table 6.22 Reading Assessment for Quadruple Meter

Student Name: _____	**Date:** _____	**Class:** _____
Criteria	**Levels**	**Comments**
Student reads the first phrase of "Are You Sleeping?" from traditional notation, speaking and clapping rhythm syllables, making no errors.	**Advanced** **4**	
Student reads the first phrase of "Are You Sleeping?" from traditional notation, speaking and clapping rhythm syllables, making only a few errors that do not detract from the performance.	**Proficient** **3**	
Student reads the first phrase of "Are You Sleeping?" from traditional notation, speaking and clapping rhythm syllables, making errors that detract from the performance.	**Basic** **2**	
Student does not read and clap the rhythm of the first phrase of "Are You Sleeping?"	**Emerging** **1**	

In *writing assessment*, a student writes a four-beat rhythm pattern in quadruple meter (Table 6.23).

Table 6.23 Writing Assessment for Quadruple Meter

Student Name: _____	**Date:** _____	**Class:** _____
Criteria	**Levels**	**Comments**
Student writes a four-beat rhythm pattern with traditional notation of the first phrase of "Bounce High, Bounce Low," making no errors.	**Advanced 4**	
Student writes a four-beat rhythm pattern with traditional notation of the first phrase of "Bounce High, Bounce Low," making only a few errors that do not detract from the writing activity.	**Proficient 3**	
Student writes a four-beat rhythm pattern with traditional notation of the first phrase of "Bounce High, Bounce Low," making errors that detract from the writing activity.	**Basic 2**	
Student does not write a four-beat rhythm pattern with traditional notation of the first phrase of "Bounce High, Bounce Low."	**Emerging 1**	

In *improvisation assessment*, a student improvises a four-beat rhythm pattern in quadruple meter (Table 6.24).

Table 6.24 Improvisation Assessment for Quadruple Meter

Student Name: _____	**Date:** _____	**Class:** _____
Criteria	**Levels**	**Comments**
Student improvises a four-beat rhythm pattern that emphasizes a strong beat followed by a weak beat on rhythm syllables, making no errors.	**Advanced 4**	

(*Continued*)

Table 6.24 (continued)

Student Name: _____	**Date:** _____	**Class:** _____
Student improvises a four-beat rhythm pattern that emphasizes a strong beat followed by a weak beat on rhythm syllables, making only a few errors that do not detract from the performance.	**Proficient** **3**	
Student improvises a four-beat rhythm pattern that emphasizes a strong beat followed by a weak beat on rhythm syllables, making errors that detract from the performance.	**Basic** **2**	
Student does not improvise a four-beat rhythmic pattern that emphasizes a strong beat followed by a weak beat.	**Emerging** **1**	

Notes

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